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The ART NEWS

DEC 16 1929



"THE BETROTHAL OF ST. URSULA" Painted in 1440

Courtesy of The King's Galleries, London, England.

by EL MAESTRO JORGE INGLÉS

NEW YORK, DECEMBER 14, 1929

Vol. XXVIII—No. 11—WEEKLY

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, DECEMBER 14, 1929

Valentine Gallery Shows Late Work By Matisse

About Twenty Pictures, Most of Them Later Than 1925, Are Included in One Man Exhibition.

The first large group of paintings by Matisse to be shown in New York since the 1927 show at the Valentine Gallery is now on view in the same place. Unlike that of two years ago the current exhibition is chiefly devoted to the work of three years, 1927, 1928 and 1929, and it is therefore a supplement to the former show. That, it will be remembered, included pictures from the beginning of Matisse's career, through the various stages of his development until 1926. The history of his experiments, first in color, then in pattern and finally in both was clearly recorded. The record was complete but not final. There was no appearance of flagging energy or loss of power and the exhibition was therefore as much a promise of things to come as a statement of past performances.

For nearly forty years Matisse has refused to be confined to one manner or another or to rest on laurels already won. During the period covered by the former show—about thirty-six years—he limited his research in art to color and pattern, developing both to a perfection which no painter of modern times has surpassed. The appearance of his pictures changed radically many times as he sought first for color alone, then for a rhythmic arabesque and later for a combination of the two but the actual change was no more radical than that recently made although the superficial differences are less apparent.

For Matisse, the master of pattern, has added a third dimension to his paintings. The climax of two-dimensional painting was reached in the large "Odalisque" of 1926 shown two years ago and reproduced in THE ART NEWS of January 1st, 1927. In the present exhibition there is a fine picture illustrated on page 11, also dated 1926, which marks the beginning of his most recent development. This "Nu, au fauteuil rayé vert" preserves to the full the daring, rich color and bold design of which Matisse is master but there is also a plastic quality not present in his earlier works. The addition is evidently experimental and in "Composition," painted in 1928, we find him returning to the earlier manner but the great majority of the later works have carried on the search for form. One of the most successful of the new pictures is "Le Repos" in which the volumes are composed with the same skill with which he formerly handled shapes. Almost equally fine is the "Odalisque" although in this picture the head partly disrupts the organization of the other masses. The defect, if it exists, is a minor one and the painting will certainly rank among his best.

The amazing vigor of Matisse, his daring and successful defiance of all safe and sane principles, is best illustrated in the "Femme à la Vio-

(Continued on page 12)



"PORTRAIT OF A YOUNG GIRL"

By FRANS HALS

Recently acquired by Mr. Julius H. Haass of Detroit. Photograph courtesy of Paul Bottenwieser.

ITALIAN PICTURES ARRIVE IN LONDON

LONDON.—The first consignment of Italian art, a collection from Scotland, arrived recently at Burlington House for the Royal Academy exhibition opening New Year's Day, writes Thurston Macauley to *The New York Times*. Four kings are lending art objects from their royal collections—the Kings of England, Italy, Spain and Sweden.

A treasure ship, aptly rechristened the Leonardo da Vinci at Premier Mussolini's suggestion, sailed from Genoa December 3rd with a precious cargo of art assembled from all over Italy and valued at \$70,000,000 by Italian customs officers, according to Major A. A. Longden, secretary general for the exhibition. With an escort of Italian warships, the Leonardo da Vinci arrived a week later at Southampton, where Mr. Longden met the ship, which he accompanied to the London docks. By the time Italy's works of art arrived Britain's contributions had already been assembled in Burlington House.

Nearly all the leading European galleries are lending many of their Italian masterpieces, and among the former are the Louvre in Paris, the National Gallery in Vienna, the Royal Gallery in Budapest, and the National Galleries of Sweden, Denmark and other countries. Restoration of diplomatic relations between

(Continued on page 8)

Contemporary Art Society Formed In Boston

BOSTON.—The New England Society of Contemporary Art has been organized with the general purpose of helping to familiarize the people of Boston and New England with the characteristics of contemporary or modern art. Aside from the exhibitions of the Harvard Society of Contemporary Art, those of the Pancoast Gallery and the Boston Society of Independent Artists—the latter held only once a year—practically no opportunity exists for the people of Boston to see examples of this important movement. If funds permit, the Society intends to hold at least three exhibitions each year in Boston, and, in addition, exhibitions in other important New England cities.

There are three classes of members: (a) sustaining, composed of those who are willing to contribute to a working fund; (b) active, composed of artists; and (c) associate, composed of friends who are in sympathy with the cause and will help financially. Funds derived from active and associate members will just about pay the cost of the exhibitions. To these there will be added, if funds permit, a student class, intended especially to give the art students of New England an opportunity to know what is being done in

BRUGES MUSEUM TO OPEN IN 1930

The new Bruges Museum which is now under construction, will be opened in 1930, reports *Die Kunstauktion*. It is a very simple and powerfully designed structure, situated behind the Musée Gruithuise. Here there will be gathered together the greater number of the masterpieces of painting and sculpture, now scattered about in numerous small museums and buildings throughout the city. From the technical museum's standpoint this step is doubtlessly to be praised, although much of the charm of Bruges has resided in the natural distribution of its treasures in the old buildings where they have been for centuries.

modern art, which is now rarely shown in Boston.

At present the Society has no permanent home, but an exhibition was held at Magnolia during the past summer, and the first Boston show will be held at the Boston Art Club from December 23rd to January 15th next.

The officers are: Charles Hopkinson, president; Walter H. Kilham, secretary and treasurer. The board of governors is made of Samuel A. Biggin, Carl G. Cutler, Andrew D. Fuller, Herbert H. Patrick and Charles H. Pepper. The following constitute the advisory board: Frederick C. Bartlett, Robert Treat Paine, 2nd, Paul J. Sachs, Theophile Schneider, Mrs. J. Montgomery Sears, and John T. Spaulding.

Modern Museum Opens American Exhibition

Paintings by Nineteen Contemporary Americans Chosen for Second Exhibition. Basis of Selection Difficult to Determine.

The Museum of Modern Art has opened its second show, an exhibition of work by nineteen living American painters. About ninety pictures, including water colors and oils, are shown.

The Museum was faced with an impossible task for it is probable that any exhibition of modern art which followed the Cezannes, Van Goghs, Gauguins and Seurats first shown would seem an anticlimax. The big gun was fired at the start and its echoes drown out the rattle of the smaller arms. Yet it seems unfortunate and to some extent unnecessary that the contrast should be so marked.

As this is written no statement has been made by the Museum in explanation of its selections and we are therefore left with the puzzling task of seeking a reason or a justification for choices made. It is also a matter of regret that the opening date of the exhibition prohibited careful study of the completed arrangement but almost all of the pictures shown or at least the work of their painters is quite familiar.

Presumably the exhibition is intended to be representative of the best in contemporary American art just as the first show was a splendid presentation of the work of four men in spite of the fact that many of their finest pictures could not be included. It would be impossible to assemble all of the best contemporary American pictures even if any agreement could be reached as to which they are but the maintenance of a general level of excellence should not have been beyond the powers of those who, from among all living painters in America, chose nineteen. Unquestionably the Museum has a right to select where and what it will and so long as quality is maintained whatever sins of omission there may be are unfortunate but venal. The inclusion of pictures which are well below the level of the best things in the show and less interesting than many by men who are not represented is a more serious fault.

If this were the first of a series of contemporary American exhibitions the unevenness of the group would be less disturbing but this is the only show of the kind planned for this season and therefore it assumes a greater importance than the Museum may have intended. Because of its personnel and its first exhibition the Museum has a very real prestige. Its selections will therefore carry weight, especially among those to whom American art is unfamiliar, but the exhibition is two-edged and is as much a test of the Museum as it is of American art. The exhibition seems either too large or too small. If the standard of quality is set modestly enough to include some of the pictures there is no apparent reason, beyond the limitations of wall space, for stopping at nineteen painters. There are dozens of men whose work is shown regularly in New York who are at least equal in importance to some of

(Continued on page 4)



"STILL LIFE"

By MAX WEBER

Loaned by Mrs. John D. Rockefeller Jr., to the exhibition of contemporary American art at the Modern Art Museum.

LOUIS XVI. SUITE BRINGS 31,500 FRANCS

PARIS.—In the sales on November 25th at the Hôtel Drouot, Me. Fournier obtained 7,500 francs for a Flemish tapestry representing a hunt, of Henri IV's time; and 4,600 francs for an XVIIIth century veneered chest of drawers ornamented with bronzes.

Me. Marcel Walter, selling furniture from the Château de Poissy, obtained 31,500 francs for a Louis XVI drawing-room suite covered with point tapestry. An XVIIIth century Flemish tapestry brought 22,800 francs and a large oriental carpet, 18,000 francs.

Modern Museum Opens Show of Contemporary American Art

(Continued from page 3)

those included within the charmed circle. If instead of five pictures from one man one picture from each of five men had been shown an index of the better American painters would have been more closely approximated and the result would have been little more confusing than at present. Such a show might have been rather tame and certainly would have been woefully flat in comparison with the opening but it would have been more logical and offered less startling contrasts than the exhibition as it now stands.

Nineteen is a good number. It avoids the banality of twenty and, as a surd, is proudly self-contained. There may be magic in it but, although we believe that substitutions of several other men might have improved the show, the number still seems larger than necessary.

It is strange that a committee able to omit Renoir, Manet and Degas from a XIXth century French exhibition should have overlooked the potential value of drastic elimination in an American show, especially when within the limits of their own preferences there are half a dozen men qualified to make a really powerful group. Naturally the decision was more easily reached in the former instance, for all of the Frenchmen are dead and the ghosts of artists are notoriously more quiet than living painters. However, since they had already caused unnumbered heart breaks when only

nineteen were saved a dozen more would have added little to the general suffering and the cause of American art, even the good of the artists whose work was not shown, would have been furthered.

An attempt to persuade the American people to the realization of the facts that contemporary art exists in this country, that it is very much alive and is producing many fine things, should be one of the primary purposes of the Museum's exhibition. The effort, by means of an exhibition, can only be successful if the show itself is the result of evident convictions. Compromises, the destruction of unity in order to include something for every taste, destroy much of its value. Within the limits of the Museum's show there are three possible exhibitions any one of which would be more palatable than the mixture.

The strongest group might be made up of paintings by Sterne, Weber, Kariol, Pasin, Kuhn and Kuniyoshi. A large showing of the best available paintings by these six men, whose pictures are dominant features now, would have made a stirring exhibition.

The reduction of nineteen to six may appear too ruthless and would certainly, as the Museum has already done, omit several painters who belong in the front rank of American art. But the Museum's former exhibition illustrated so well the advantages of concentration that we cannot quickly forget the lesson. Such a show would not be a thoroughly represen-

tative American exhibition but neither is the one now open and it would have fewer weaknesses.

We are illustrating here one picture by each of these six men and one by Preston Dickinson. Among the other especially interesting pictures are O'Keeffe's "Lily," watercolors by Marin lent by the Fogg Museum and Duncan Phillips, watercolors by Demuth and paintings by Hopper, Lawson, Sloan, Burchfield and Hart. There are also pictures by Miller, Kent, Speicher and Feininger.

Paintings have been loaned by the following collectors, museums and dealers:

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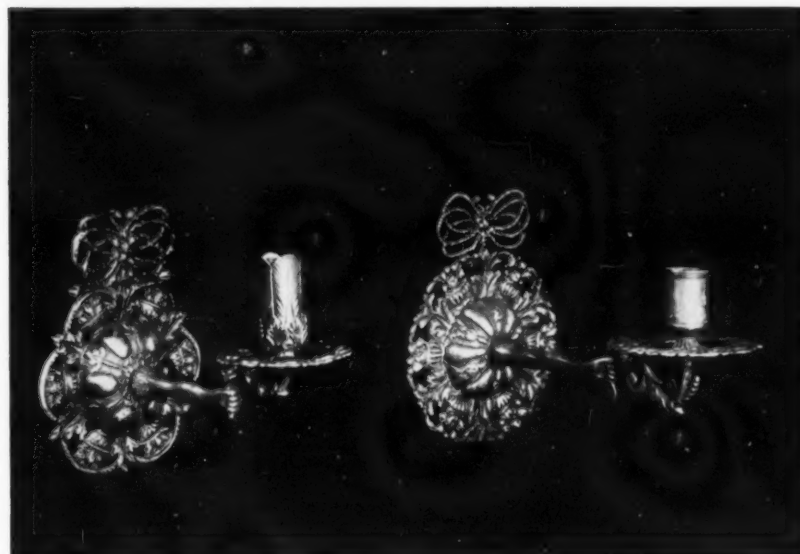
Mr. Jere Abbott, New York; Mrs. John O. Blanchard, New York; Miss L. P. Bliss, New York; Mr. Stephen C. Clark, New York; Mr. Frank Crowninshield, New York; Mrs. G. Warrington Curtis, New York; Mr. Charles Daniel, New York; Downtown Gallery, New York; Mr. A. E. Gallatin, New York; Mr. A. Conger Goodyear, New York; Mr. Clifton R. Hall, Princeton, N. J.; Dr. and Mrs. F. H. Hirschland, New York; Mr. Ferdinand Howard, Columbia, Ohio; Mrs. Edward A. Jordan, New York; Mr. C. W. Kraushaar, New York; Mr. Adolph Lewisohn, New York; Mr. and Mrs. Samuel Lewisohn, New York; Mr. and Mrs. Charles Liebman, New York; Mrs. Nathan J. Miller, New Rochelle, N. Y.; Mr. J. B. Neumann, New York.

Mr. and Mrs. Julius Oppenheimer, New York; Mr. James Preston, New York; Mrs. Fannie Pollak, New York; Mr.

(Continued on page 6)



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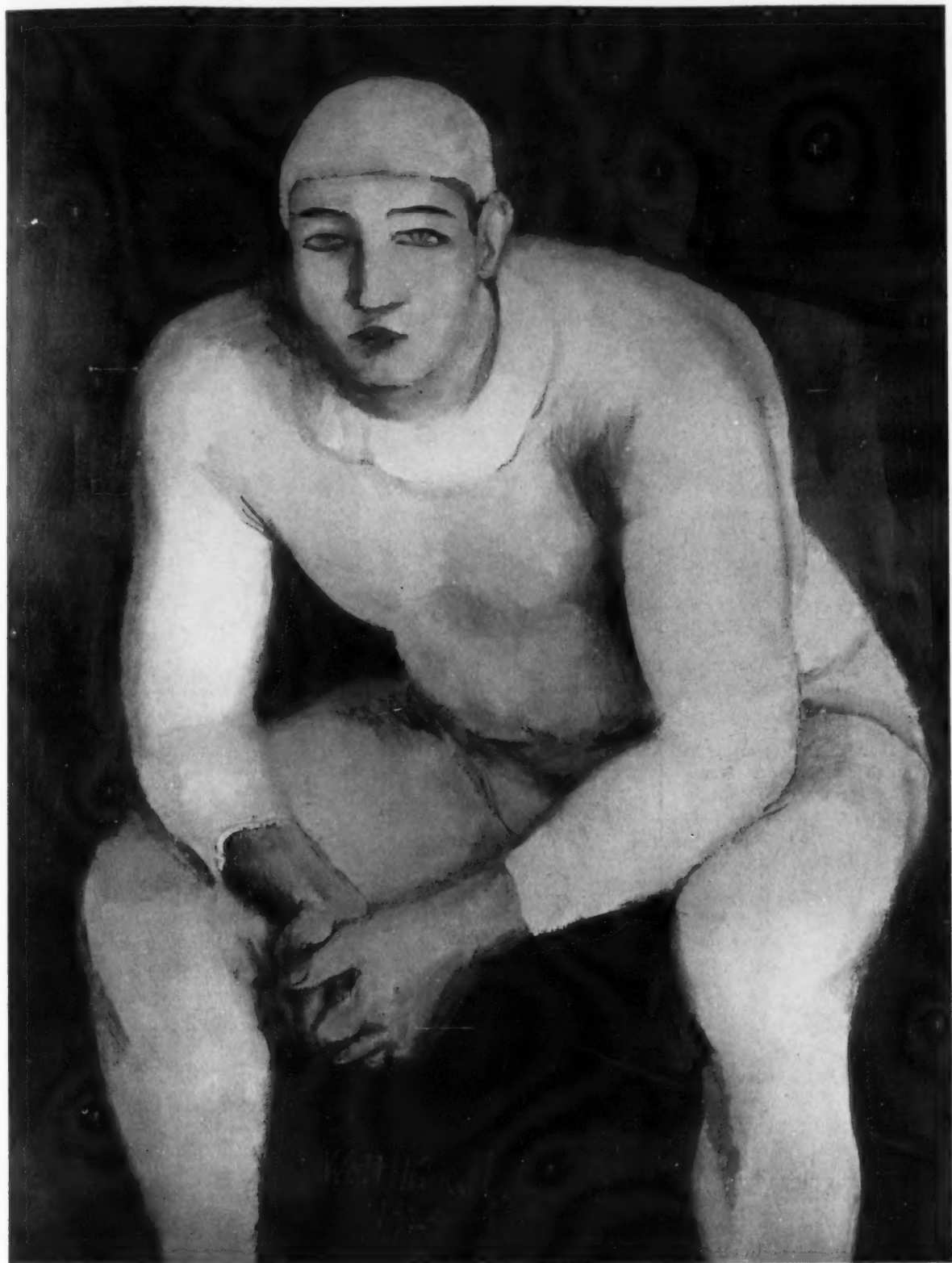
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"SEATED GIRL"

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Loaned by a New York collector to the exhibition of contemporary American art at the Modern Art Museum.

LOUVRE CURATOR SPEAKS HERE

Cultural exchanges between France and the United States to strengthen the bonds of sympathy and understanding between the people of the two nations were reviewed by Dr. Marcel Aubert, Associate Curator of the Louvre at Paris, and exchange professor at Harvard this year, who was a guest of honor on December 7th at the annual luncheon at the Ritz-Carlton of the Museum of French Art of the French Institute in the United States, according to *The New York Times*.

"I have been amazed by your museums and libraries and the wealth of French cultural associations which you in this country possess," he said. "I must admit that there are certain branches of French art which are better represented in your country than they are in France."

"For our part, we are yearly welcoming to France larger and larger delegations of American students. We are facilitating their entry into France, and at the Sorbonne and many other French institutions of learning we are admitting them on the same basis as we admit the native-born student."

"We are pursuing this program because we believe that an understanding of the culture of a nation is the best basis for international harmony and sympathy and friendship."

Maxime Mongendre, French Consul General at New York and another of the guests of honor, paid a tribute to

Ormond G. Smith, president of the institute, who was prevented by illness from presiding at the luncheon. He referred to Mr. Smith's purchase of the property adjoining the present quarters of the Institute and museum, where a fourteen-story building will be erected, the lower floors of which will house the expanding activities of the organization.

"The new Franco-American humanism, which is the result of the efforts of such men as Mr. Smith and Professor Louis Mercier of Harvard," he said, "is in accord with the best traditions established by French and American heroes during the long period of amicable relation between the two nations."

Other speakers included General Andrew Moses, representing General Hanson E. Ely, and Captain F. W. Grant, United States Navy. Ormond V. Gould, vice president of the institute, presided. The other guests of honor were General Cornelius Vanderbilt, Mrs. Charles B. Alexander, Mrs. Pierre Cartier, Mrs. Chester Dale and Miss Belle Greene.

FIELD FOUNDATION BUYS MODERN ART

The Hamilton Easter Field Art Foundation, Inc., founded in honor of the late Hamilton Easter Field, has recently purchased several examples of modern art which, with what it already owns, make up the nucleus of an interesting collection. The recent purchases are a bronze by Alfeo Faggi entitled "Dancing Figure," a "Pastoral Landscape" by Arnold Friedman and another painting, called "Backyard," by Chuzo Tamotzu.

The Modern Museum Explains Its Choice of American Pictures

After the review of the exhibition of contemporary American paintings at the Museum of Modern Art had been written the following statement was received from the Museum:

"The list was drawn up in the following manner: Lists of over a hundred of the better known American painters were distributed among the trustees of the Museum. Each trustee was asked to check the fifteen painters whom he thought should be shown in the first American exhibition adding the names of painters not on the list. The resulting consensus was carefully studied by an executive committee of three who made out the final list of nineteen. It is believed that these nineteen painters represent a fair cross section of the most mature artists of both conservative and radical tendencies. The number was limited to twenty or less because it seemed better to show at least five paintings by each man rather than one or two by a large number of painters. It was of course necessary to omit in such a small group many artists who are perhaps equal in quality to those chosen. The trustees wish to emphasize the fact that future exhibitions will make it possible to include many of the painters not shown in this exhibition. Whenever possible the pictures themselves were chosen with the cooperation of the painter."

The Museum reports that more than 43,000 persons attended the exhibition of paintings by Cézanne, Van Gogh, Gauguin and Seurat.

MODERN MUSEUM OPENS NEW SHOW

(Continued from page 4)

Frank K. M. Rehn, New York; Mrs. John D. Rockefeller Jr., New York; Mr. and Mrs. Edward Root, Clinton, New York; Mr. Albert Rothbart, New York; Dr. B. D. Saklatwalla, Crafton, Pennsylvania; Mr. Charles F. Samson, New York; Mr. and Mrs. Lesley Green Sheaffer, New York; Mr. Alfred Stieglitz, New York; Mr. and Mrs. Rex Stout, New York; Mrs. Samuel Tucker, New York; Dr. W. R. Valentiner, Detroit; Mrs. Nan Watson, New York; Mrs. Harry Payne Whitney, New York; The Art Institute of Chicago; Cleveland Museum of Art; Detroit Institute of Arts; Fogg Art Museum, Cambridge, Massachusetts; Phillips Memorial Gallery, Washington, D. C.

INDEPENDENTS PLAN FEBRUARY SHOW

The fourteenth annual exhibition of the Society of Independent Artists, Inc., New York, is scheduled to open February 28th and artists are urged to fill out entry blanks at once as the list will be closed as soon as the available space is exhausted. This year's show will be held on the fourth floor of the Grand Central Palace. Painters may exhibit two original paintings or graphic works and sculptors four pieces of sculpture.



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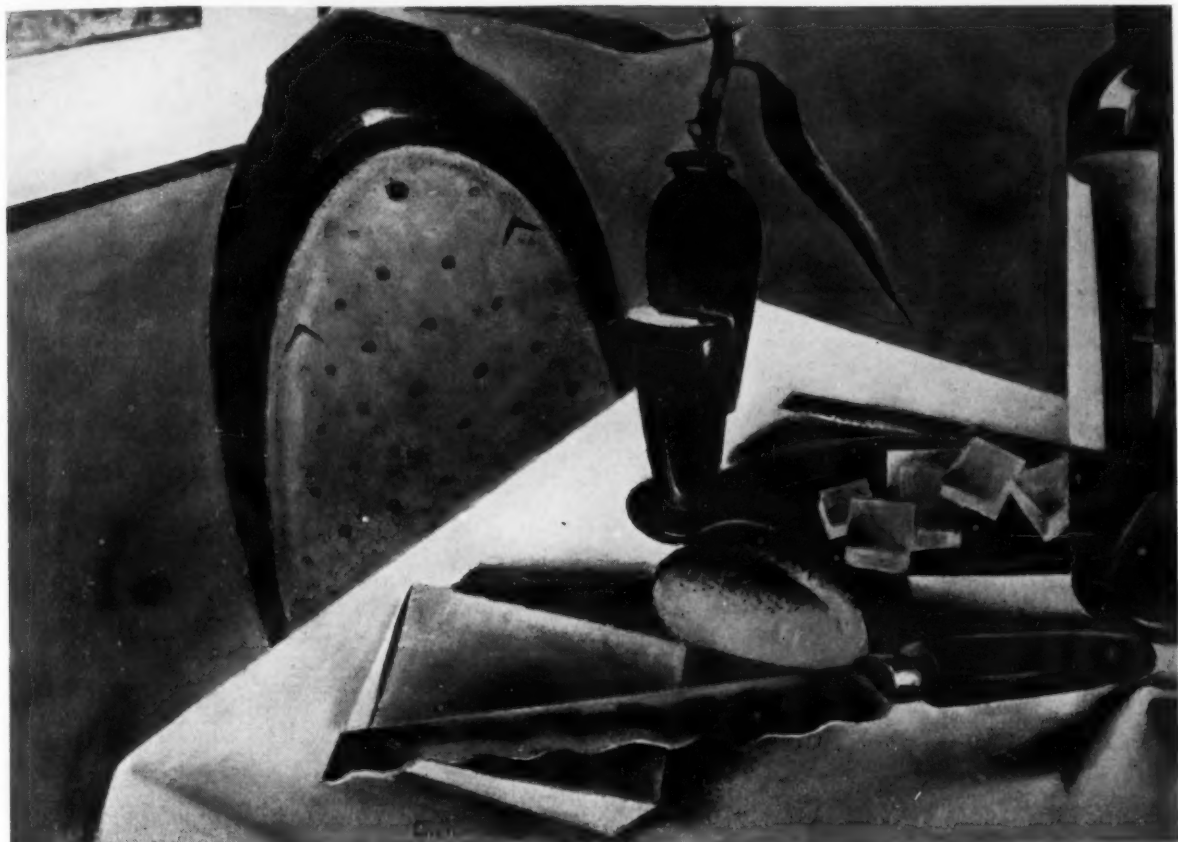
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"STILL LIFE"

By PRESTON DICKINSON

Loaned by the Cleveland Museum of Art to the exhibition of contemporary American art at the Modern Art Museum.

Yale to Send Three Paintings To London Show of Italian Art

NEW HAVEN, Conn.—Yale University is sending three of its paintings from the Jarves collection of Italian masters to be included in the greatest exhibition of Italian paintings ever gathered together which will be shown at Burlington House in London during January and February. This exhibition will include about six hundred paintings dating from the XIIIth to the XXth century.

Yale University was approached by the authorities of the Royal Academy for the loan of three paintings, one of which is "The Vision of Saint Dominic" by Bernardo Daddi, a small Florentine painting with a gold background. In many respects it is considered the loveliest painting in the University's collection of Italian primi-

tives. The Saint, in a black cloak, kneels with his arms uplifted to Saint Peter and Saint Paul who are floating down towards him, entrusting him with a book and sword, the weapons by which he was to conquer the world. The painting was originally a part of a larger composition, probably a predella or foot-piece under an altar picture. The Yale panel was painted in Florence during the second quarter of the XIVth century.

The second picture, "The Annunciation" is by the Siennese painter of the quattrocento, Neroccio. It represents the Virgin seated on a marble throne placed on a pavement made of slabs of speckled stone. Behind the Virgin is a low and simple bed with a red coverlet. Neroccio was the most im-

portant painter in Siena during the latter part of the XVth century.

The third picture, "Hercules and the Centaur Nessus," was lent by the University two years ago for the inaugural exhibition of the Fogg Museum at Harvard. It was painted by Antonio Pollaiuolo, the elder of the two brothers, who were both leading men of the realistic art of Florence of the quattrocento. In the foreground Hercules is drawing his bow at the Centaur who is carrying off Deianira; below them lies the broad valley of the Arno with the walled city of Florence and the blue Apennines in the background. Pollaiuolo was the first great artist to interest himself in the dynamics of the human figure. His study for the Hercules in the Yale canvas is in the Print Room of the Museum in Berlin.

The three Yale pictures will be returned to New Haven in the latter part of March. The Royal Academy's request again indicates the importance of the Jarves collection.

SILVER IN RECENT LONDON SALES

LONDON.—At a recent sale of silver at Hurcombs, Calder House, Piccadilly, eight rattail dessert spoons, 5½oz, fetched 19s an ounce, or £64 8s 6d (Waters), a Charles II cup,

13oz, 176s an ounce, or £114 8s (S. H. Harris); and two antique Irish potato rings, £150 (Smythe).

A Georgian pair of wine coolers, 1821, probably by Benjamin Smith, 245oz 15dwts, realized 12s 6d per oz, or £152 7s (Wilson) before Messrs. Robinson, Fisher and Harding in Willis's Rooms, King Street, St. James's.

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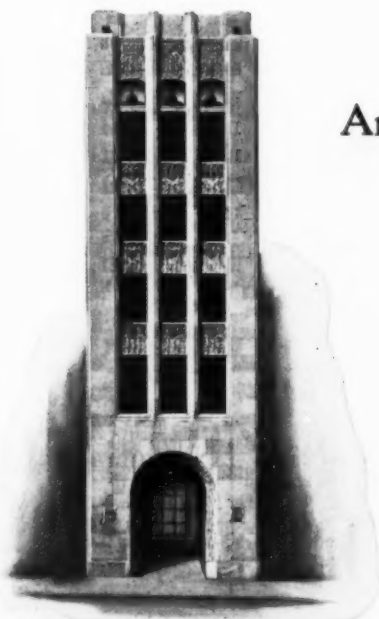
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ITALIAN PICTURES ARRIVE IN LONDON

(Continued from page 3)

Russia and England opens the possibility of contributions from the Hermitage Museum in Leningrad, which has works of Da Vinci, Giorgione, Titian, Botticelli, Raphael and others. Of all the great galleries, the Hermitage is probably known to fewer people than any other in Europe.

The total number of works sent by Italy alone is 350. Although the exact list is being kept secret, it is known that it includes works by Botticelli, Raphael, Perugino, Titian, the two Bellinis, Giorgione, Tintoretto, Pinturicchio, Mantegna and Filippo Lippi.

Although the exhibition will consist mainly of pictures, there will also be some of the more famous specimens of sculpture of the XVth century and Florentine furniture, as well as certain art objects of unusual interest and high value, such as miniatures of thirty-two playing cards of the Italian game which Tarocchi painted in the XVth century, and miniatures by Gian Visconti.

As already has been indicated the response from American and English

owners of Italian paintings has been magnificent, and a number of celebrated canvases that otherwise certainly would not be seen by the public will be displayed in the Burlington House exhibition. Sir Joseph Duveen has nearly finished assembling Italian works from the United States, which will soon be sent to London.

A special feature of the forthcoming exhibition will be a series of musical events without precedent in the history of the Royal Academy. Programs for three musicales are being planned to illustrate the growth of Italian music side by side with the development of Italian painting. These include madrigals, laudi spirituali, cantatas, serenatas, concertos and symphonies, to be given in the main gallery of Burlington House. Artists who will participate include the London Chamber Orchestra, the Madrigal Choir and several distinguished Italian and English musicians. The Italian music festival will be under the direction of Anthony Bernard.

Interest in the exhibition is enormous, not only in Britain but in all parts of the world, with art students and lovers of art generally expected here from many lands to see such an exhibition as has never occurred before.

A "Saint Ursula" Is Attributed to Jorge Ingles

The "Betrothal of St. Ursula" by El Maestro Jorge Ingles, painted in 1440, which appears on the cover of this issue by courtesy of the King's Galleries, London, is an ancient picture on panel showing Deonatus giving St. Ursula to her betrothed. In the background is the sea and the ship which is waiting to take her and her thousand maidens overseas. The castellated town in the distance represents Cologne, the scene of their martyrdom.

Jorge Ingles is known by his famous church paintings, executed at Granada about 1450. The Marquis de Santillana employed him to decorate the walls and high altar of the Chapel of the Bintrago Hospital, still famous on this account. The "Betrothal of St. Ursula" is 40 x 30 inches in size, on blue ground, in a tortoise shell frame, and lined in old blue velvet.

Sir Lionel Cust wrote as follows in regard to this painting:

August 7, 1929.—"This extremely in-

STOLEN REMBRANDT IS RECOVERED

ROME.—The police have arrested two men who have confessed to the theft of valuable paintings, one of them a Rembrandt, and jewels from the Massimo Palace. The Rembrandt portrait, "The Head of an Old Man," has been recovered. The robbers visited the Palace on several successive nights, taking first the jewels of Princess Massimo and later the Rembrandt and a painting of the Siennese School as well as some fine pieces of wrought silver. The paintings are reputed to be worth \$50,000.

Interesting painting is attributed to a very rare painter, Jorge Ingles, an English painter working in Spain 1440-1450. Very little is known about this painter but this painting of St. Ursula may well be by him and it is in any case a very attractive work."

CARNEGIE SHOWS AMERICAN PRINTS

PITTSBURGH.—The Department of Fine Arts, Carnegie Institute, opened an exhibition of contemporary American prints on Thursday, December 12th. The show is made up of a selection of etchings and lithographs from the exhibition which the American Federation of Arts sent to the Victoria and Albert Museum, London, last summer. The exhibition was intended to show the whole history of American prints.

The exhibition at the Institute will contain etchings by such well known artists as William Auerbach-Levy, Gifford Beal, George Bellows, Frank W. Benson, Mary Cassatt, Glenn O. Coleman, Arthur B. Davies, George Hart, Eugene Higgins, Edward Hopper, Joseph Pennell, Martin Lewis, John Sloan, Charles Sheeler, Charles Woodbury and Mahonri Young. It will continue through January 25th.

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BROOKLYN TO SHOW EASTERN RUGS

A comprehensive exhibition of rugs from the Near East is being arranged at the Brooklyn Museum to be opened to the public the middle of December. It will consist of pieces carefully selected by Mr. Ernest G. Metcalfe from his famous private collection of Near Eastern rugs and will comprise from seventy-five to a hundred pieces.

Examples of the earliest period will be shown along with rugs dating up to the middle of the XIXth century, when the art began to decay. The exhibition will fall into four categories: first, the rare and choice XIVth, XVth and XVIth century pieces; second, prayer rugs, in which Mr. Metcalfe specializes; third, rugs made by skilled artisans for the courts of the nobility; fourth, examples from the Caucasian states, which are the type best known in this country.

The exhibition is particularly appropriate at this time in connection with the recent opening of the nineteen early American rooms at the Museum as the Near East rugs were much sought after and considered very choice by our Colonial ancestors. Mr. Metcalfe had already lent several of his rugs to make possible the proper furnishing of the rooms in time for the opening.

The exhibition will include several fine pieces of the last period and for that reason should be unusually interesting to the present-day public. The show will be arranged on the third floor of the Museum and will be opened to the public on December 16th.



"STILL LIFE - FLOWERS"

By YASUO KUNIYOSHI

Loaned by Charles Daniel to the exhibition of contemporary American art at the Modern Art Museum.

GRAND CENTRAL ART IN DAVENPORT SHOW

The Grand Central Art Galleries, Inc., announce that they have recently closed an exceptionally large and successful art exhibition in Davenport, Iowa. The total attendance during the ten day period of the exhibition was reported to be around 25,000 and several works of art were sold.

The Galleries have an extensive program of out-of-town exhibitions this season; the schedule includes Milwaukee, Davenport, Houston (Texas), Urbana and Aurora (Illinois), Raleigh and Winston-Salem (North Carolina) and numerous other points.

SIGNED FRESCO FOUND IN GMUNDEN

VIENNA.—Officials of the Gmunden Museum in upper Austria have recently discovered a fresco painting by Schwanthaler. There are in Gmunden many houses decorated with old fresco paintings, but the artists are for the most part either unknown or merely surmised. The present fresco painting is signed and bears the inscription: "Schwanthaler Bonaventura pinxit." Bonaventura was the son of Thomas Schwanthaler, who did the high altar of the Gmunden church. Also by him are the carvings of the crucifixion in the mountain chapel. —L. L.

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"ODALISQUE" 1928

By HENRI MATISSE

Shown in the exhibition of recent paintings by Matisse at the Valentine Galleries.

EXHIBITIONS IN THE NEW YORK GALLERIES

WATER COLORS AND
DRAWINGS BY XIXTH CEN-
TURY AND CONTEMPO-
RARY FRENCH MASTERS
De Hauke Galleries

After partaking of the indifferent Yuletide fare offered in many of the New York galleries during the current month, the De Hauke showing of water colors and drawings by XIXth century and contemporary French artists has a welcome savor. There are inevitably some things in the show that are slight and others that are merely charming, but taken as a whole, studio sweepings are conspicuous by their absence. Dominating the end wall of the exhibition room is Lautrec's portrait of Oscar Wilde, so brilliant and merciless that it cannot fail to impress even the most casual gallery goer. On either side hang two large Degas drawings, compact and energetic studies for the portrait of Diego Martelli. Two small pastels by the same master are even more interesting than the drawings. Every inch of

these little pictures is rich with unexpected harmonies of line and color. Also among the outstanding items of the exhibition is Van Gogh's quill drawing, "Clairon de zouave assis," which was probably done about 1888 and comes from the collection of Madame Van Gogh Bonger of Amsterdam. The energy and exuberant line of this portrait are scarcely paralleled in the less characteristic drawing of "Le pont de Langlois," which hangs above it.

Cézanne, Renoir and Seurat are also found. The former is represented by an opalescent landscape which, though delightful in color, lacks the solidity characteristic of the master. By Renoir is a single drawing, a study for an illustration of Zola's *L'Assomoir*, which achieves by short, broken pen strokes a sensuous variation of tone. The Seurat theatre scene is most distinguished in pedigree. Though small, it is typical of the artist's most brilliant and incisive style. A landscape drawing, far grayer in tone, lacks this linear precision and striking contrasts of masses.

The earliest water color in the show-

ing is Delacroix's rather tightly drawn "Musiciens arabes," not yet bathed in the smoldering color harmonies of the later oriental subjects. By Jongkind are two pleasant landscapes, by Boudin deft and extremely elegant little water colors of figures on the Trouville beach.

Monet's pastels of rocks at Etretat, two mystical Redon water colors, a Matisse pen drawing of a woman and Picasso's "Harlequin Family," serve to round out the showing, but are not particularly notable in quality. On the other hand, Vlaminck in two winter scenes and Segonzac in "Immensity," are seen at their best. Among the few sculptor drawings are a single rather cold and classic nude by Maillo and two Despiau's, far more suggestive in form.

Pleasant landscapes by Pissarro, Sisley and Marquet, figure studies by Berthe Morisot, Vuillard and Suzanne Valadon and amusing contributions by Dufy and Dufresne are integral, if not important features of the showing. Among the inevitable devotees of the

(Continued on page 11)

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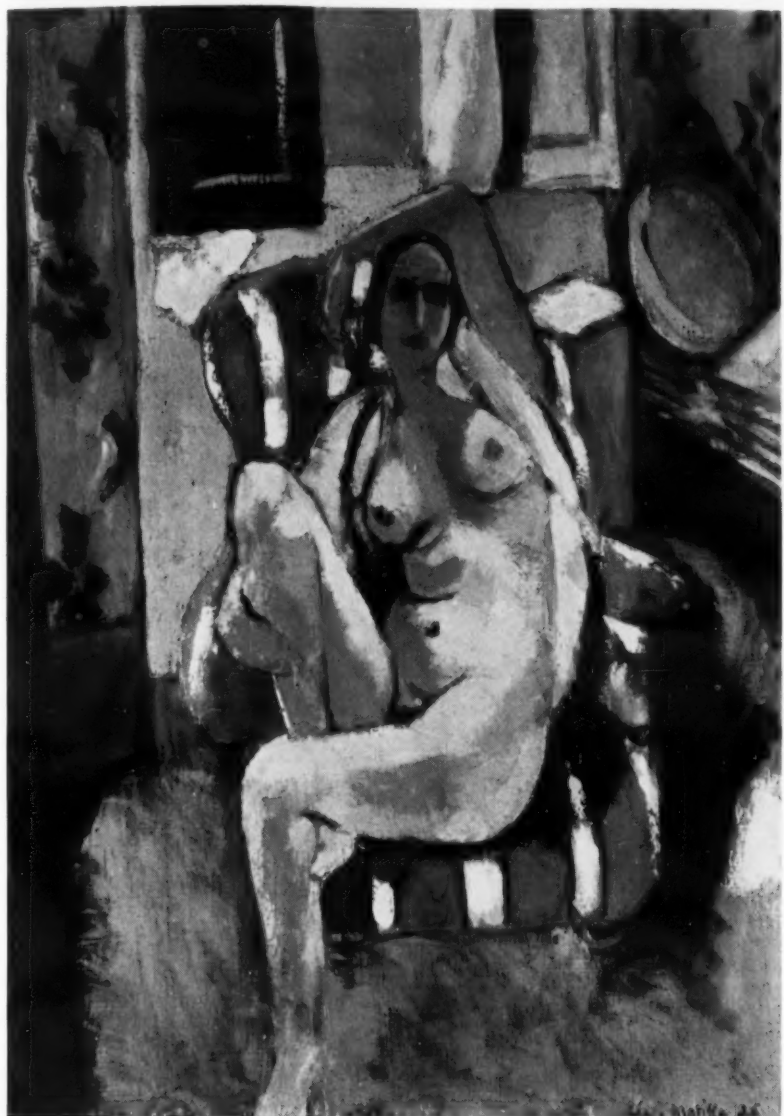
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"NU" 1926 By HENRI MATISSE
Shown in the exhibition of recent paintings by Matisse
at the Valentine Galleries.

PAINTINGS EXHIBITED AT CHRISTODORA HOUSE

The first exhibition of paintings to be held in the new building of Christodora House at 147 Avenue B, was opened on the evening of December 7th with a reception tendered to the exhibiting artists. The pictures were selected from the recent exhibition of the National Academy of Design.

Among the artists represented are Alphaeus P. Cole, Charles C. Curran, Will Foster, Albert Groll, Emma Fordyce MacRae, Ivan G. Olinsky, Jane Peterson, Charles Vezin and Harry W. Watrous. This is the first of a series of exhibitions being organized for Christodora House by the New York Regional Council of the Art Center. The exhibition will be open through December 28th.

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EXHIBITIONS IN NEW YORK

(Continued from page 10)

abstract only Braque in a semi-cubistic still life and Gris in an extremely decorative arrangement of checker boards and cards, seem to uphold the tenets of their faith. Leger is merely competent, de la Fresnaye uncertain in four contributions in varying man-

WATER COLORS AND PRINTS BY CONTEMPORARY AMERICAN ARTISTS

Kraushaar Galleries

In the current water color showing at Kraushaar's some few brilliant practitioners of the art serve to bolster up the somewhat pedestrian talents of a competent but rather uninspired group. Two Walkowitz beach scenes rise head and shoulders above the general level; Demuth's flowers sing out lyrically; Zorach shows a fine landscape and Joseph Stella, though guilty of a posterish "Neapolitan Girl," retrieves himself nobly in the exquisite still life, "Algerian Embroidery." Guy Pene du Bois' mordant note rings out boldly in

"Full Dress Suits" and a typical cafe scene.

Below the level of these contributions, but of some technical interest are the flowers of Ernest Fiene and a mathematically designed street scene by Schnakenberg. Frank Wilcox, less well known than many other of the exhibitors, gives a good account of his talents in "Parami Plage" and a Quebec scene.

Other artists included in the water color showing are Gifford Beal, Reynolds Beal, Carl Broemel, Henry Keller, Richard Lahey, Charles Lay, J. H. Litchfield, Reginald Marsh, Howard Patterson and Irene Weir. As a group the etchings and lithographs fall below the level of the water colors, although there are some lively John Sloans and a good Walkowitz. The street scene by Charles Lay demonstrates clearly the superiority of his work in black and white over the tight water colors.

MOISE KISLING Balzac Galleries

The first comprehensive New York showing of the work of Moise Kisling is on view at the Balzac Galleries

until December 28th. The few scattered paintings by this artist, seen from time to time in various group shows, have scarcely afforded a clear concept of his work as a whole. One type of Kisling has been most frequently exhibited—the charming, if slightly mannered, paintings of young girls with glowing ivory skin and dark, almond shaped eyes. The large Balzac showing, which numbers some thirty canvases, at once dispels the idea that Kisling is merely a painter of wistful, dreamy-eyed women. Among the work of the last five years are to be found a "Maternity," of full, yet quiet rhythms, a "Mexican Girl" of brilliant color harmonies and the succinctly composed portrait of Mrs. Zborowska sewing. A large fish still life has a richness of color and design that are almost reminiscent of the Dutch XVIIth century masters. But it is in the "Kiki" that the mature Kisling is seen at his best, independent of richly patterned fabrics or colorful costume. In this work the emphasis is on the dark and brooding head, set with unerring taste against a background divided into panels of strongly opposed color. The more familiar and perhaps more popular Kisling is represented by "The Girl from the Folies Bergère," in which the artist spends

(Continued on page 12)



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EXHIBITIONS

(Continued from page 11)

his skill upon satiny perfection of texture.

An interesting feature of the showing are a group of earlier canvases, dating between 1915 and 1918. Here are visible traces of cubistic influence, bits of Matisse and of Derain, now completely discarded. Although form seems at times feebly handled in comparison with the later works, the most striking development is seen in Kisling's mastery of texture and pure handling of pigment. One of these early paintings, however, is a severe challenge to an ambitious later work. There are exquisite passages in a reclining nude of 1917 not to be found in the large "Nu Couché" of recent date. Among the few landscapes included in the showing, the "Fisherman's Harbor" of 1918 is a delightful if not very typical work.

PAINTINGS OF THE MADONNA Ehrlich Galleries

The annual exhibition of pictures of the Madonna held at Christmas time by the Ehrlich Galleries is now open. Ten pictures, some of which have figured in other shows, are on view.

The pictures are arranged as they might be in a lavishly decorated room and they become, therefore, accessories in a general scheme rather than of individual importance.

The paintings are dated as of the XIVth, XVth and XVIth centuries from the Dutch, Flemish and Italian schools. The earliest is a panel attributed to the school of Agnolo Gaddi



"LE REPOS" 1928

By HENRI MATISSE

Shown in the exhibition of recent paintings by Matisse at the Valentine Galleries.

and others are given to Andrea di Bartolo, Catena, Sebastiano, Mainardi and Bacchiacca. The Northern schools are represented by works attributed to Ambrosius Benson, de Bles, Isenbrandt, de Kemperer and the School of Bruges.

J. OLAF OLSON Macbeth Galleries

An exhibition of recent water colors by J. Olaf Olson is now open at the

Macbeth Galleries. Most of the pictures are of picturesque places in Italy, Switzerland and the Bavarian Alps. There are two carefully drawn architectural sketches of the cloisters and their decorations in Santa Maria Novella in Florence, scenes along the waterfronts of the Italian and Swiss lakes, high peaks and mountain villages. Among the most interesting are "Green Boat," "Marble Quarry" and "Matterhorn."

PHYLLIS BLUNDELL Newhouse Galleries

Phyllis Blundell of London, is showing some thirty sculptures at the Newhouse Galleries until December 31st. Although the exhibition includes a large number of garden ornaments and animal figures, one turns to the portrait busts for the true direction of the artist's talent. Those of Mr. Walter Naumburg and Dr. P. N. Lakshmanan are especially able char-

Valentine Gallery Shows Late Work By Matisse

(Continued from page 3)

acterizations, completely unmarred by flattery. Although the busts of women are good, they fall below the male portraits in sincerity. The garden sculptures and panels exemplify for the most part the conventional thing in this genre. Among the bronzes of animals, only a group of deer give adequate suggestion of musculature. The exhibition as a whole would benefit by the omission of some of the more trivial work, which tends to distract from a just appreciation of the portrait heads.

The new pictures are less gay than some of the early ones; their songs are pitched on lower and richer notes; but their deeper harmonies more than compensate for any loss of thrills.

(Other Exhibition Notices will be found on page 16)

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ART AND
UNDERSTANDING

The most recent Phillips publica-
tion is the first issue of a semi-annual
magazine, *Art and Understanding*. The
magazine is to be sold to subscribers
at one dollar for two numbers.

The first number is fully illustrated
and greatly diversified in content. In
addition to several articles by Duncan
Phillips there are others by John
Galsworthy and Virgil Barker, both
reprints but both timely.

One of the most interesting features
of the magazine is a symposium, *Inter-
creating Intelligence*, in which the
Editor acts as interlocutor and draws
opinions from Galsworthy, Clive Bell,
Charles A. Beard, H. A. Overstreet,
H. E. Fosdick, Havelock Ellis, John
Dewey, Viscount Allenby and Sir
Phillip Gibbs. The discussion con-
cerns the possibilities of a world based
upon intellectual rather than racial or
political foundations. The conver-
sation, for it is written as such al-
though the opinions have been culled
from the published works of the men
in the group, is too long to quote in
its entirety and too closely knit to
condense. But it is something which
everyone, whether or not he is inter-
ested in art, should read.

Particularly appropriate at a time
when modern art in many forms dom-
inates the contemporary field is Mr.
Phillips' essay on *The Many Minded-
ness of Modern Painting*. It is also
especially interesting in relation to
the exhibition of recent paintings by
Matisse now open in New York.

"We are living in a complex period
when the artists are acutely conscious
of their background and their need for
simplicity. They are intensely anxious
to be at one with the age and to ex-
press themselves in musical, pictorial
and decorative language as much at-
tuned to it as the words of common
speech. The adventurous zest of the
XXth century, its noise, its speed, its
elimination of waste, its organization
of effort, its emphasis upon system
and its perpetual desire for innova-
tion and invention, these characteris-
tics inspire the artists no less than the
concrete aspects of the modern
world and the new materials employed
in its service. If the modern move-
ment in Art has done nothing else
than reiterate such slogans as 'Simpli-
fication, Organization and Expression'
it would have justified itself and its
spread of enlightened doctrine all over



"GIRL IN BLUE CHAIR"

by MAURICE STERNE

Loaned by Sam Lewisoyn to the exhibition of contemporary American art at the Modern Art Museum.

the world. Modernist art is not a
revolution. It has evolved, like every
other period, in a logical and gradual
way. Its roots are deep in the remote
past. Not since antiquity have the art-
ists been so disciplined in theory to
conform to the philosophy, the science,
the tempo, and the very textures of
the world around them. Period-con-
sciousness in an interesting manifes-
tation in art and its results are always
traceable from cause to effect. Today,
as often in remote centuries we look
at the world and at ourselves, not
passively but actively, in search of
what we set out to find in order to
fit it to our theory, our preconception.
Modern life is by no means as stereo-
typed and conventionalized as modern
art and this no doubt was true also
of ancient Egypt and its prescribed
abstraction of God as Superman and
of ancient Greece with its ideal of
perfect physical development for its
divinities. Our age, like every other,
has its significant minorities, its non-
conforming types, its contradictory
and conflicting elements. What distin-
guishes the present period in art is
the fact that the pre-conceptions and
the conventions are consigned to the
favorable few in defiance of the mock-
ery of the many by the artists them-
selves instead of being forced upon
them by a despotic influence of
church, court, or crowd, and its servile
academies. The public has not yet
caught up with the advance of art;
but at least it does not persecute
those who run ahead of it, and it
makes only a feeble protest against
the aesthetic adventurers and their

supporters. And the artists in rebel-
lion against public opinion are more
numerous and therefore more aggres-
sive and independent than ever before.
Not since antiquity has the aesthetic
function become so specialized and
self-sufficient, with style as its cen-
tral idea and design as its primary
purpose. So bracing has this new
freedom been to the artists that their
creative faculties have produced pat-
terns almost unprecedented and pos-
sessed of freshness and vitality like
nothing so much as the unschooled
imagination of children and the in-
stinctive designs of the childhood of
the race.

"This 'innocence of the eye' is the
quality which that sophisticated
craftsman, Henri Matisse, frankly de-
sired for art in general and for his
own art in particular. His combina-
tion of elementary simplicity with ut-
most efficiency makes him the most
characteristic leader of the new aes-
thetic movement. In the XVth century
the thrilling herald of a new spirit
was Giorgione. He was the first man
of his time to revive with painting
the pagan delight in material beauty
for its own sake and to suggest the
richness of the inner life of man in a
world of mingled sensuousness and
spiritual appeal. He came at precisely
the right moment to awaken his con-
temporaries to their aesthetic need.
The vogue of the young Venetian was
enduring and made the Giorgionesque
idyll a fashion down through the
XVIIIth century. What Giorgione was
to his age of royal and aristocratic
patronage in the glow of a renaissance

of classic culture and pagan philoso-
phy, Matisse is to our age of mechan-
ical inventions, of widespread wordly
wisdom, of technical triumphs, of
labor-saving devices, of fads for sav-
agery, and of oriental adaptations.
Matisse combines child and craftsman,
fuses calligraphy ancient and modern,
unites ideas of East and West in a
style both simple and sophisticated,
thus transcribing into a pictorial short-
hand the qualities of the modern mind
as he conceives it. That he was a
shrewd prophet of coming events is
now recognized. For a few years he
was a storm center and brought down
upon himself the lightning of abuse
and ridicule by attracting it with ex-
travagant discords and distortions. In
due time it appeared that he was re-
ducing all things with defiant bravado
to the bare indication of the structure
of their elementary forms and the
calligraphy of their no less elemen-
tary colors as is intuitively done by
children and savages. In the middle
of the XIXth century design had be-
come overlaid with so much irrele-
vance of subject-interest that Matisse
set out to simplify the elements of
design more startlingly than Cézanne
and his contemporaries had dreamed
of doing. Gauguin simplified boldly
but his subject matter was so roman-
tic that the innovations of technic and
the attractions of arabesque were not
yet sufficiently detached from irrele-
vant interest. Matisse saw to it that
no one could possibly miss the point.
In a few years he had accustomed the
eye to color-cacophonies and overcome
prejudice to caricatured contours.

What he made evident was a repeti-
tion of lines and colors in barbaric
exciting rhythms. The similarity of
'jazz' and modern dances is not to
be denied. Matisse is the decorator of
the age of 'jazz' and of efficient 'short
cuts' like stenography. There have
been so many cheap and gaudy imi-
tations that the master may have be-
come alarmed at his own temerity.
He now modifies and envelops his
pure color so that he is recognized as
a man of taste, the graceful and
elegant Whistler of the modern move-
ment, propagandist, controversialist,
but first and last the fine flower of
intelligent eclecticism and of attrac-
tive periodicity. He expresses move-
ment and character with the direct
action of color and silhouette. He
organizes his material with the execu-
tive ability of a modern administrator.
He hints, with stripes and curves and
color schemes, at the novel decoration
of modern rooms. He is as effective
as a smartly dressed woman of today
boasting of her few concealments,
managing her new illusion, in con-
formity with the prevailing mode for
combined frankness and artifice."

BOOKS

LITHOGRAPHS AND
ETCHINGS BY ARTHUR B.
DAVIES

By Frederick Newlin Price
Mitchell Kennerley, Publisher.
Price \$20. De Luxe Edition \$60.

One of the finest legacies left by
Arthur B. Davies to American art was
the splendid series of prints in various
media which represent the whole
period of his career. These and his
water colors were his most personal
statements and through them the fine
spirit which he brought to his art
found its most untrammelled expres-
sion. They record his experiments,
his strivings after elusive beauty, his
final mastery of line.

He was no sober technician bound
by traditional methods or manners.
Always he had before him an ideal
of the completed work and methods
were valuable to him only as they
aided his designs. He was a master
craftsman, great enough to take lib-
erties with his tools.

The volume which has just been
published contains, as nearly as pos-
sible, a complete record of his prints.
Each of them is finely reproduced in
aquatone on a full page and many of
them are therefore full size. Even
when the larger lithographs have had
to be reduced the illustrations are still
large enough to give an adequate con-
ception of the originals. Two hun-
dred and five prints—lithographs, dry-
points and aquatints—are illustrated.
Each is dated and the captions give
complete information as to size,
medium and number made. The book
has been made with great care and
merely as a matter of press work is
a splendid addition to the growing
library of American art. More im-
portant is the fact that, next to a com-
plete collection of originals, it is one
of the best commentaries on Davies
which could be had.

F. Newlin Price, who compiled the
book, has also written an appreciative
foreword and a biographical account
of Davies.

OBITUARY

WALTER DOWDESWELL

The well known art dealer, Walter
Dowdeswell, died recently in London
at the age of seventy-one. In the field
of antique art he specialized in Dutch
paintings of the XVIIth century. In
the contemporary field his interests
were centered largely in works of the
Impressionists. It is particularly note-
worthy that he was an early sponsor
of the works of Manet, Degas and
other painters of this group. For a
considerable period, he was closely
associated with Whistler.



"PORTRAIT OF JANE AVRIL" By TOULOUSE-LAUTREC
Recently sold by the De Hauke Galleries to an English collector.

BATSFORD TO ISSUE FINE PORTFOLIOS

Connoisseurs who are familiar with the splendid portfolio of drawings by Albrecht Durer, published in 1928 by Messrs. Batsford of High Holborn, London, will await with the keenest anticipation the series of four monumental portfolios of Old Master drawings of the XVth to the XIXth centuries, which they are issuing shortly on similar lines. The editions will be limited to one hundred and twenty-five copies each. This strict limitation of number makes it necessary that enthusiasts should register immediately for the series, especially since the first of these Batsford publications is now all but out of print.

Nearly two hundred facsimiles are contained in the portfolios, which have the advantage of being published under the able editorship of Mr. Campbell Dodgson, Keeper of Prints and Drawings at the British Museum. It is his opinion that "the artists themselves would have been struck by the extraordinary fidelity with which their originals are reproduced." They are drawn from the famous Albertina collection in Vienna, now in the possession of the Austrian state. The superb facsimiles demonstrate the perfection to which the art of reproduction in color has been brought in that country. The selections have been made by Dr. Joseph Meder, the former director of the Albertina, and an acknowledged authority on all that pertains to the subject.

The four volumes deal respectively with drawings by the Italian, German, Flemish, Dutch and French masters of the period. The price of the first and third is £12 apiece, that of the second £8 and that of the fourth £14 net. These volumes undoubtedly constitute an investment that will appreciate at an early date.—L. G. S.

Felix Wildenstein Made Officer of the Legion of Honor

Mr. Felix Wildenstein has just been made an Officer of the Legion of Honor. This reward comes from the French Government in recognition of Mr. Wildenstein's activities in Franco-American affairs as well as in the field of art. Through his connections with Wildenstein and Company, he has been active in furthering interest in French XVIIIth century art in this country.

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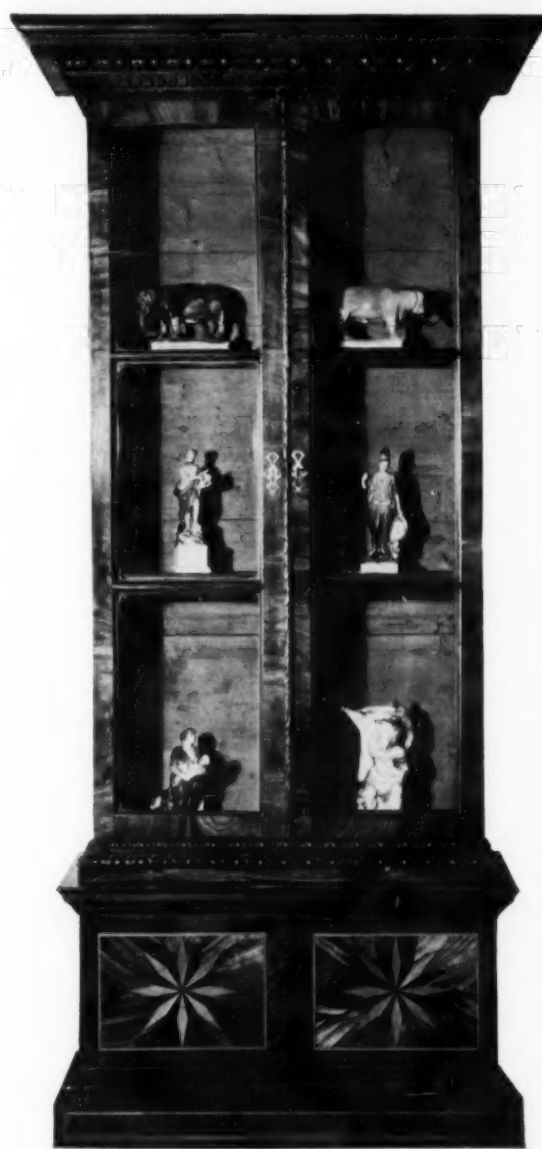
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EXHIBITIONS IN NEW YORK

(Other Exhibition Notices will be found
on pages 10, 11 and 12)

**ENID BELL
MORTIMER J. FOX
Ferargil Galleries**

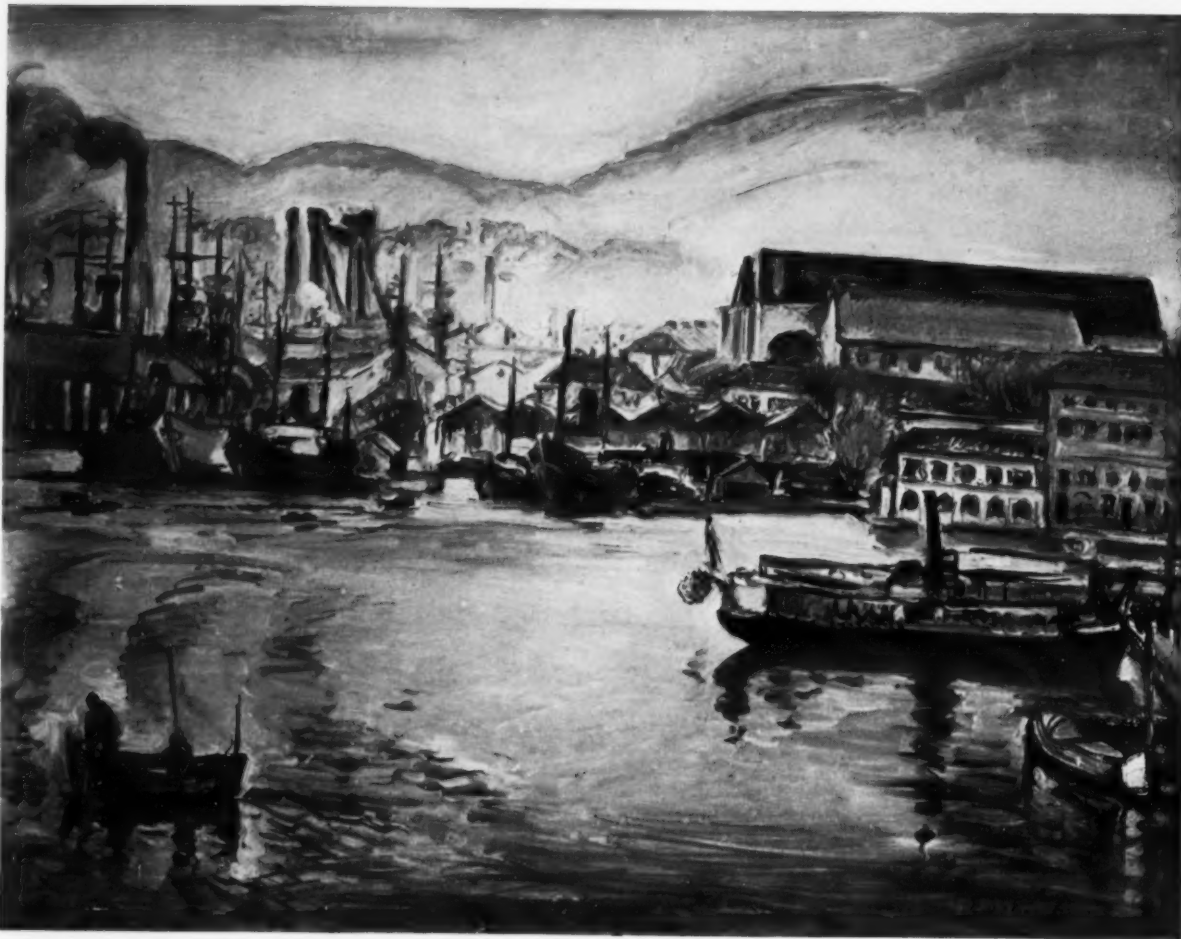
Enid Bell, a young Scotch sculptor, is holding the first comprehensive showing of her work at the Ferargil Galleries. The artist's aims, which are frankly decorative, meet with varying degrees of success. Among the bronzes a "Mother and Child" and "Pavlova" display a certain style and technical skill, if no great originality; in the group of wood carvings, low reliefs of a negro girl and of harvesters adequately fulfill their decorative intent. On the other hand, there are several portrait panels, one or two of them decorated with polychromy, which are scarcely an aesthetic triumph. Nor could we wax enthusiastic over the realism of Miss Bell's cats.

In the upstairs gallery, Mortimer J. Fox shows some thirty landscapes, many of which were done in the West Indies. The bright colors and luxuriant vegetation of the tropics evidently appeal strongly to the artist. Palm trees are a favorite motif in many of the most picturesque subjects. In addition to the canvases done in the West Indies, there are several Bermuda scenes, some autumn subjects of vivid color and a group of works done in Maine. Mr. Fox, who has been both a successful architect and banker, is a self taught painter who has abandoned business for art.

**MAJOR DUGMORE
HENRY R. BEEKMAN
LELA M. STICKNEY
MADGE KITCHENER
FLORANCE WATERBURY
American-Anderson Galleries**

Major Dugmore, the naturalist-painter, has opened another large exhibition. A few of the pictures were in an earlier show but many are now seen for the first time. The Major is a very capable painter who knows his animals thoroughly and the lions, elephants and caribou, as well as the lesser fry, are not only drawn with anatomical correctness but are also shown in settings which faithfully reproduce their habitats. Major Dugmore has been places and seen things with a scientific eye.

Henry R. Beekman's pictures for children's rooms fill another large gal-



"THE HARBOR, TOULON"

Included in the painter's exhibition at the Brummer Gallery.

By FRIESZ

lery. Mr. Beekman uses funny wooden toys for his models and it cannot be denied that many of them are more entertaining than some of the old faithfuls of painters' studios. The penguins are particularly amusing, seriocomic figures with a fine scorn of conventions.

An unusual exhibition of glazed china has been arranged from the work of Lela M. Stickney. The most remarkable pieces are those in silver resist, closely resembling the old silver lustre ware, pewter silver and platinum silver. The last two glazes have been developed by Mrs. Stickney herself and have exceptionally fine qualities. The depth of tone of the pewter and the rich color of the platinum are pleasant variations of the familiar silver.

Medals by Madge Kitchener and screens by Florence Waterbury are also on view.

**CHRISTMAS PRINT
EXHIBITION
Kleemann-Thorman Galleries,
Ltd.**

At the Kleemann-Thorman Galleries there is now current a Christmas exhibition appealing to tastes ranging from the devotees of S. Arlent Edwards to lovers of Walkowitz, Davies and Mary Cassatt. A number of sporting pictures, Currier and Ives prints and Views of Old New York from Valentine's Manual are a special feature of the showing in the back room. In the front gallery are hung standard favorites of the print collector, including examples by Blampied, Rockwell Kent, Whistler, Muirhead Bone, McBey and others.

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By FRIESZ
Included in the painter's exhibition at the Brummer Gallery.

NEW YORK ARTISTS WIN PRIZES

PHILADELPHIA.—Prizes have been awarded the twenty-seventh annual water color exhibition of the Pennsylvania Academy of the Fine Arts, at which more than 300 artists showed 1152 pieces. The exhibition opened November 3rd and continued until December 8th.

Three New York contributors were among the four prize winners.

Wayman Adams of New York, won the Dana gold medal for the best work in water color. His group of seven pictures portrays scenes of Mexican and negro life and includes "The Wash," "New Orleans," "The Window," "Fiesta," "Tamale Woman," "Mexican Supper Party" and "Conspirators."

The Philadelphia water color prize,

awarded to the American artist or resident foreign artist showing the strongest water color went to William Starkweather of New York, for his six landscapes, "Silvery," "Far Away Point," "Gully at the Cliff," "Deep Cave," "Veteran of Storms" and "Outposts."

The Alice McFadden Eyre gold medal for the best print in black and white, carrying with it the purchase of the work selected, was awarded to Allan A. F. Thomas of Philadelphia, for his block print, "End Paper Illustration."

Five lithographs by Rockwell Kent of New York, took the Joseph Pennell Memorial Medal awarded for achievement in illustration in the graphic arts. In his winning group are "The Tree," "Bringing Home the Christmas Tree," "Revisitation," "The Pinnacle" and "Roof Tree."

In a special exhibition of student work, including 129 drawings sub-

CREATIVE ART BOARD ANNOUNCED

The publishers of *Creative Art* announce the names of its new advisory committee as follows:

Mr. Riccardo Bertelli, former head of the bronze industry; Mr. Bryson Burroughs, Curator of Painting at the Metropolitan Museum of Art; Mrs.

mitted from twenty art schools of the country, the three prize winners in their order were Ruth Wilkie and Charles Ward, both of the schools of the Pennsylvania Academy of Fine Arts, and Michael Sariskey, of the John Huntington School in Cleveland.

John Alden Carpenter of Chicago, connoisseur of contemporary art; Miss Elisabeth Luther Cary, critic of *The New York Times*; Mrs. Chester Dale, collector and writer; Miss Katherine Dreier, President of the Societe Anonyme; Dr. William H. Fox, Director of the Brooklyn Museum; Mr. Albert Eugene Gallatin, Director of the Gallery of Living Art; Mr. Ferdinand M. Howald, the American collector; Mr. William M. Ivins, Jr., Curator of Prints at the Metropolitan Museum of Art; Professor Frank Jewett Mather of Princeton University; Mr. Duncan Phillips, Director of the Phillips Memorial Gallery; Mr. Lee Simonson of the Theatre Guild and a former editor of *Creative Art*; Mr. Alfred Stieglitz.

DAVID EVANS COMES TO AMERICA

David Evans, R.R.S. and A.R.C.A., has recently come from London to be a resident sculptor at the Cranbrook Academy of Art, Bloomfield Hills, Michigan. He will execute works for the various buildings in course of construction and direct the work of students in sculpture. Before leaving for America, he had just completed busts of John Galsworthy and Hugh Walpole, as well as a memorial to Bishop Chavasse in the Liverpool Cathedral for Sir Giles Gilbert Scott, R.A.

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Period Decorations,
All the Way From
Norman and
Elizabethan Times

RANGER FUND PAINTINGS SHOWN

WASHINGTON.—An event of interest in the field of art, writes a correspondent to *The New York Times*, will be an exhibition of the seventy-eight pictures so far purchased by the National Academy of Design from the Henry Ward Ranger fund, at the National Gallery of Art in Washington from December 11th to January 31st. All of the paintings are by outstanding contemporary American artists.

Henry Ward Ranger, himself an artist of note and a member of the National Academy of Design, died in 1916, leaving his entire estate to the Academy, the income to be used to purchase pictures by living American artists, the majority to be by artists over forty-five years of age.

These pictures are assigned by the Academy to art associations, museums and libraries that are free to the public, the assignment being subject to the privilege of the National Gallery of Art, Smithsonian Institution, of claiming any of the pictures which it deems desirable for the national collection within the five-year period beginning ten years after the artist's death.

Regarding the operation of this provision, the catalogue to be issued for the coming exhibition says:

"A large number of museums and art associations are eligible to receive these Ranger fund pictures, and the number is gradually increasing.

"Every effort has been made by the National Academy of Design to extend the educational and cultural influence

of these Ranger fund pictures. The works are selected and purchased by the council of the Academy, and their choice is carefully made in order that the different examples may represent the best of the different tendencies of contemporary American painting.

"The assemblage in the National Gallery of representative examples of the works of American painters, and of the periods represented, will give to the Ranger bequest great national importance. In the course of time, as the centuries pass, there will have been brought together an assemblage of art works such as no other agency or procedure can hope to surpass."

Through the cooperation of the numerous art galleries and museums to which the pictures have been assigned, and of the National Academy of Design, the Ranger fund paintings now for the first time will be exhibited together. The costs of the assemblage have been defrayed by the Carnegie Corporation of New York.

The seventy-eight pictures listed in the catalogue represent seventy-four artists as follows:

Karl Anderson, Cecelia Beaux, Frank W. Benson, Oscar E. Berninghaus, E. L. Blumenschein, Roy Brown, Belmore Browne, George E. Browne, Howard R. Butler, Dines Carlsen, Emil Carlsen, John F. Carlson, Carlton T. Chapman, Charles S. Chapman, Gustave Cimatti, Elliot Clark, William A. Coffin, E. Irving Couse, Bruce Crane, Louis P. Dessar, Thomas W. Dewing, Charles M. Dewey, Jerry Farnsworth, Anna Fisher, John F. Folinsbee.

Ben Foster, Daniel Garber, Arthur H. Gilbert, Gordon Grant, W. Granville-Smith, Lillian W. Hale, Armin Hansen, Child Hassam, E. Martin Hennings, Albrecht T. Hibbard, Malcolm Humphreys, Ernest L. Insen, John C. Johansen, H. B. Jones, Sergeant Kendall, Leon Kroll, Harry Leith-Ross, Richard E. Miller, Thomas Moran, Hobart Nichols, Spencer Nichols,

NICOLLE PICTURES SOLD IN PARIS

PARIS.—The collection of water colors and drawings by V. J. Nicolle, belonging to Baronne Félix Oppenheim, was sold on November 21st at the Hotel Drouot by Me. Lair-Dubreuil, assisted by M. Lasquin. These works attracted a crowd of collectors and dealers to Room 10, for they are interesting both as documents and for their execution, and some of them brought high bids. "La Vue du Château de Valençay" attained 26,000 fr.; "Vue du Tibre, de l'île tibérine et du Pont San Bartolomeo a Rome," 23,500fr.; "Porte Saint-Denis," Paris, 22,000fr.; "Le Vue du Forum, a Rome," 20,000fr.; "Coupole Saint-Charles, au Corso," Rome, 14,000fr.; "Place du Peuple" and "Temple d'Agrippa, sur la Place du Panthéon," Rome, 14,200fr.; "Place du Forum de Trajan," 12,000fr.; "Eglise du Rédempteur," Venice, 11,000 francs; "Canal a Venise," 8,600fr.; "Intérieur du Collège," Rome, 6,200 fr.; "Place et Banque du Saint-Esprit," Rome, 6,300fr.; view from the Pincio slope, Rome, 6,000fr.; view of the Invalides, Paris, 5,000fr.; and Henri V's Statue on the Pont-Neuf, 5,000fr.

Robert H. Nisbet, Leonard Ochtman, William M. Paxton, Edgar Payne.

Carl W. Peters, Arthur J. Powell, E. W. Redfield, Robert Reid, William Ritschel, William S. Robinson, Carl Rungius, Chauncey F. Ryder, Jes W. Schlaikjer, Elmer Schofield, Arthur F. Spear, Robert Spencer, Gardner Simons, Edmond C. Tarbell, Dwight W. Tryon, Helen M. Turner, Douglas Volk, Horatio Walker, Everett Warner, Frederick W. Waugh, William Wendt, Guy Wiggins, Irving R. Wiles, F. B. Williams.

TAPESTRIES AND FURNITURE SOLD

PARIS.—An interesting sale of art objects, old furniture and some old tapestry, was completed on November 16th in Room 1 of the Hotel Drouot, under the direction of Me. Lair-Dubreuil, assisted by M. Lasquin. The bidding was rather animated. A drawing-room suite, comprising a sofa and four armchairs, covered with very fine Aubusson tapestry, brought 12,000 francs; a small curved chest of drawers in violet-wood marquetry, 6,400 francs; a straight-fronted secrétaire of the Louis XVI period, in rosewood marquetry, 6,000 francs; another Louis XVI secrétaire in colored wood marquetry, with the stamp of J. B. Galet, 4,050 francs; a Louis XVI rectangular console in carved wood, 3,120 francs; a Louis XV secrétaire in colored wood marquetry, 3,800 francs; a small lady's writing table in marquetry of light wood, 2,500 francs.

The old tapestries were closely competed for and some brought good prices. A Renaissance tapestry, representing a hunting scene, attained 23,100 francs; a fine Flanders tapestry of the end of the XVIIth century, representing a landscape, 20,000 francs; a XVIIIth century "verdure" tapestry, 16,200 francs; a XVIIIth century Aubusson "verdure" tapestry, representing the meeting of several persons, 18,000 francs, and a large oriental carpet with decoration of leaves and other patterns, 3,800 francs.

PICTURES SOLD AT HOTEL DROUOT

PARIS.—A fine collection of prints and drawings belonging to M. F. and different collectors was sold on November 23rd in Room 12 of the Hotel Drouot by Me. Lair-Dubreuil, assisted by MM. Godefroy and Huteau. The attendance was large and the bidding animated. The following are some of the prices: "Troupeau en Marche," by Huet, 14,000 francs; "Le Torrent dans la Vallée," 11,000fr.; "Ruines du Temple de Junon à Agrigente" and "Vue au Pied du Temple de Minerve à Agrigente," 7,000 francs (the last three by Châtelet); two drawings by Pillement, "Repos de Pêcheurs" and "Pêcheurs au Bord d'un Torrent," 10,000fr.; a water color and gouache by Eugène Lami, "Elle Aime à Rire," "Elle Aime à Boire," 9,200fr.; a drawing of the Rembrandt school, "L'Ange Apparaissant à Saint-Jerome," 5,500fr.; "Chiens Savants," by Carle Vernet, 4,300fr., and "Vue de la Baie de Pouzsoles," by Fabris, 4,100fr.

Me. Henri Baudoin, with M. Max-Kann, was selling in Room 10 old paintings by masters, water colors, gouaches and engravings and some modern pictures belonging to Mme. X. Two paintings on wood attributed to Schuz (Christian-Georges Ier), "Un Fort Fluvial" and "Village au Bord d'un Fleuve," brought 4,000fr.; two canvases attributed to Laar, "Moisson" and "Vendanges," 4,200fr.; two pendants, vases of flowers, of the XVIIIth century Dutch school, 3,600fr., and "Moulin à Vent," a canvas by Swagers, 3,500fr.

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DISCOVERIES MADE NEAR SYRACUSE

FLORENCE.—Important archaeological discoveries have recently been made by Senator Paolo Orsi in the territory of Giarratana, near Syracuse in Sicily. There have been brought to light, on the same site as the finds at the beginning of the century, traces of an ancient city, remains of walls of defense and of a temple, lances, iron swords, vases and many objects of terra cotta similar to those found at Syracuse in the excavations made near the "Atenaion."

Considering the proximity of such remains to the city of Palazzolo Acreide, it seems probable that they were part of the old fortress called "Acrille" of which Livy speaks in connection with the siege of Syracuse. As the distance from Acre (the present day Palazzolo Acreide) to Acrille, known now as Monte Casale, is a distance of about ten kilometers, the supposition appears to be well founded.

From the excavations now made one particular novelty is manifest, namely that the temple is constructed on two foundations of diverse epochs. Students inspecting the place have observed that the form of the temple is rectangular, and that the side of its

width is one third of the side of its length in the dimensions of 15,20 x 6 meters. According to experts this form is not known in any temple discovered this far and it therefore appears that this is one of the most ancient temples ever found. Near to it has been found a large favissa, 61 x 8 meters in size, full of votive offerings, nearly all of them weapons of war. Amulets, women's ornaments of bone elegantly carved, are uncovered every day as the soil is turned up.

In another part of this plateau has been discovered an antique house, well preserved, with an almost intact external colonnade, an atrium, and an oratory with the altar for the sacrifice.



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Matare at Moller Gallery

Portraits by Women Artists

The General Independent Exhibition

By FLORA TURKEL-DEH

As the season advances, many exhibitions testify to the optimism and alertness of galleries and artistic societies, which are proceeding with ambitious programs in spite of a lack of general prosperity. The very interesting exhibition sponsored by the Flecht-heim Gallery is at present among the most important artistic events offered. The title of the show, "Paris Since Cezanne," reveals its scope and aim—a survey of happenings in the French art world since the appearance of the great revolutionary master. This is illustrated by some five hundred inclusions—water colors, drawings and several sculptures. All the figures who played a part in the movement from Impressionism to contemporary art are included, some being exceedingly well represented, others coming out less successfully. The whole assemblage, with its multitude of small objects, conveys the impression of a richly patterned mosaic in which a few vigorous accents stand out. However, all the works on display have

contributed to the powerful development which took place during these last five decades; they are building stones, large and small, in the fulfillment of this most vital evolution. All these artists followed the call towards intensification and psychic significance, towards consistency and concentration.

Most impressive is the comprehensive showing of Seurat, whose drawings reveal him as a master of structural form and emotional beauty. The artificiality which sometimes mars his work is entirely absent in these specimens, each of which is a perfect little masterpiece, harmonious, balanced and consummately finished. The figure drawings possess a suggestive reserve; the compact bodies are surrounded by a mystic aura of light and shadow giving them a strangely alluring beauty. Though they are rather repetitious in mood, their appeal is not thereby diminished, for they seem perfectly tuned entities, born of the same inspiration. These drawings are very adroitly grouped on a niche-like wall which forms a most effective setting. This arrangement is a focal point of the exhibition, both in its uniform quality and in the manner of display.

In so comprehensive a showing, only passing mention can be made of the most important entries. However, a group of water colors by Rouault should be especially stressed. They are among the strongest accents in this survey of post-impressionistic art, and are poignantly persuasive in their spontaneous vigor and deep eloquence. Cézanne himself is represented by several water colors and drawings, the merits of which need not be emphasized. Van Gogh and Gauguin, Maillol and the later Renoir are also well represented, as are Toulouse-Lautrec and Degas. There are some Braques which reveal the artist's power of conceiving his compositions in great linear movements, a few Derains and some Picassos of various

periods. Drawings by Rodin and Despiau and sculptures by Renoir, Degas and Gauguin are other interesting features of the showing, which, taken as a whole, is an impressive and varied survey of the moving forces in art during a period of great and momentous development.

"Secession" also presents a show of considerable merit. Here are no outstanding works, but the level of artistic discipline is uniformly high and sheer incompetence has found no place. The great variety of manners and forms in which contemporary painters work is opposed to any definite classification of the works assembled here. The exhibition indeed provides a survey of some of the best things achieved in all camps. Naturalistic and symbolistic, constructivistic and manneristic works have been harmoniously united into an engaging whole. Light pigments and the cheerfulness of the majority of the paintings give the exhibition a very definite appeal. The landscapes especially are suggestive of sun and light and air. Pechstein is represented by several vigorous canvases, Masareel by seascapes of great subtlety and refinement. Bato demonstrates his firm and sure grip upon pictorial essentials while Steiner works in colorful impasto. One also recalls with pleasure the sincere and unaffected painting of Max Kaus. Among the newcomers, Heinrich Ehmsen attracts attention. His design and color scheme have backbone and a very personal note. The exhibition includes no sculpture, but the "Secession" promises to hold a sculpture show in January, 1930.

The Berlin porcelain manufactory, which is a governmental undertaking, has chosen as its new director Dr. von Pechmann, whose former work in the Art and Crafts Museum in Munich brought him considerable reputation. It is expected that he will raise the caliber of the factory's output by in-

roducing modern tendencies into the somewhat stagnant organization now under his care. A wide field lies before the new director, for the craft sorely needs stimulation and intelligent leadership towards new objectives. In the XVIIIth century the Berlin porcelain manufactory enjoyed its heyday and until the middle of the XIXth century produced fine things. To remould and renew these attainments and to direct traditional workmanship into new channels is the present task.

The difficulties involved in the treatment of material allow only gradual improvements; however, several very promising things, now displayed in the tastefully arranged show rooms on Leipzigerstrasse, are already fruits of the new regime. They prove that a truly modern spirit can be infused into this ancient craft by contemporary artists aware of the pitfalls which lurk in the historical, the over-ornamental and the indiscreetly colorful. Here are a series of six figure groups in white material representing the procedure of porcelain making, the achievement of a young artist named Lober, who has succeeded in giving the compositions clearness, balance and expressiveness. Professor Giese also has a group, called "Jazz-band," which is built up adroitly in an ascending movement and, in spite of its profusion of details, has harmony and equilibrium. Other pieces by these two artists are equally attractive.

A retrospective exhibition of cups is also being shown now in these galleries. These are after the best models produced at the factory during the century of its greatest achievements. Many of these specimens have the appeal of perfect form and decoration in addition to their historical value. Some satisfy the modern desire for purity of form and ornamentation and give inspiration for further development. The pieces on exhibition include relics such as cups used by

Frederic the Great and the breakfast set which he presented to General de la Motte-Fouque as well as memorial cups of war, peace, liberation, and so forth. These small objects excellently illustrate the changes in taste which took place during the century and the stylistic variations which resulted in the various periods. Besides the museum specimens there are examples within the range of the average purse, which fact should arouse public interest both in this exhibition and in the products of the factory in general.

It is gratifying to see the Moderne Galerie Wertheim giving up its rooms to an exhibition of the work of newspaper cartoonists whose achievements are usually and unjustly treated as of only cursory interest. This showing proves that the contributions of press illustrators to contemporary art is great. The effort to depict current events with directness and simplicity gives these interpretations much vitality. Acuteness of apprehension is essential for the newspaper illustrator for he is continually confronted with a multitude of impressions and sensations. He puts on paper the essence of the agitated and turbulent life of today; he catches important occurrences; he chooses essentials from a mass of obvious details. The display gives a comprehensive idea of the activities of a draftsman reporter who is confronted with an inexhaustible source of inspiration furnished by the various happenings in the large towns.

The showing includes the contributions of about sixty of the best draftsmen in Berlin and shows individual style and interpretation. A few of those whose work is represented are B. F. Dolbin, Godal, W. Trier, Fritz Wolff, A. Grunenberg, Oscar Berger, Barlog, etc.

The sculptor, Ewald Matare, has a one-man show at the Moller Gallery. He has been able to fill his medium. (Continued on page 21)

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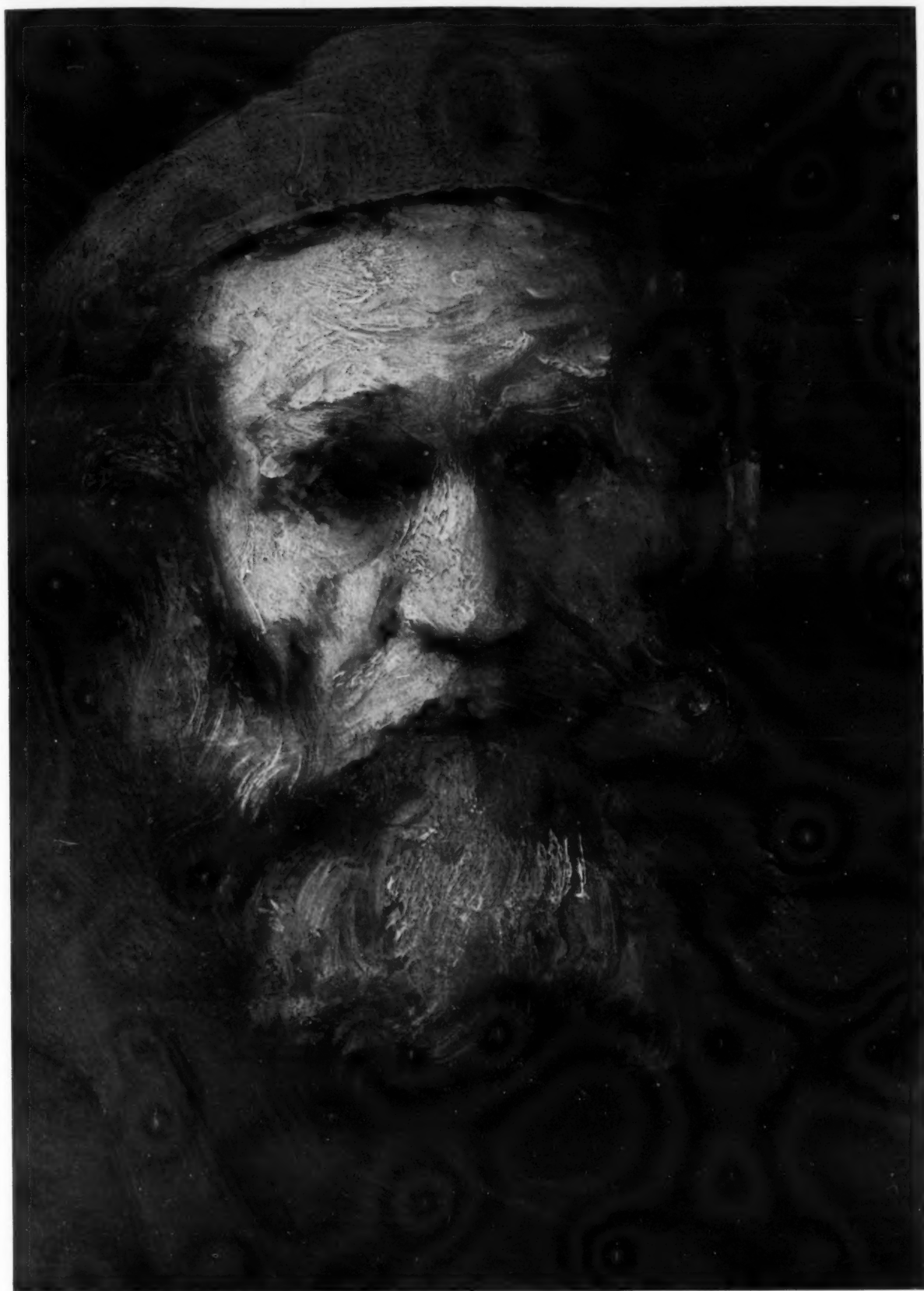
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"PORTRAIT OF A MAN IN A RED CAP"

By REMBRANDT

Recently purchased from the Reinhardt Galleries by a Midwestern collector.

BERLIN

(Continued from page 20)

which is wood, which much restrained and concentrated life. Animal sculptures are in the majority and in these the relaxation of the resting bodies is perfectly rendered. The massive, round forms are carved with extraordinary simplicity and with a feeling for the balance of stationary volumes. In general, the surface is not disturbed by protruding naturalistic details, while the grain and veinings of the wood are cleverly exploited to indicate eyes, nose, etc. Such a method fully preserves the life of the material in which the artist works and gives in addition a complete plastic form which is absolutely convincing. In spite of their simplicity there is no stiffness in these pieces; on the contrary they have a genial style which is far from mere sophistication. The exhibition also includes water colors, drawings and woodcuts by the same artist. All these show the sincerity and directness of approach which make the sculptures so appealing. They avoid sketchiness and the elaboration of non-essentials.

An exhibition of portraits of women by women artists has been arranged by the society called Berliner Künstlerinnen. The showing has a two-fold interest; one is curious to determine both the general level of achievement and also to find any evidences of distinctly feminine styles. Although all the canvases are not

of great value, they undoubtedly show earnest endeavor and much skill. Altogether they are perhaps too serious; a touch of frivolity would give greater suggestiveness. But it should not be contended that this lack makes women unfit to portray their own sex for an increase of self-confidence and reputation will no doubt contribute to greater ease and freedom of presentation. This is the first comprehensive exhibition of the kind to be held here and it will surely be instrumental in arousing general interest in the output of female artists.

"General Independent Exhibition" is the title of an enterprise which opens the door of opportunity to all. The

available wall space is leased in equal parts to the exhibitors and distributed by lot. In the section allotted them individual artists may arrange their works as they choose.

Although such a system is simplicity itself, its results are far from satisfactory. The smallness of the number of exhibits worthy of consideration is painfully contrasted with the quantity of mere daubings and the onlooker experiences no enjoyment. The suppressed and unknown genius is not among the exhibitors; most of them would be wise to follow a calling far removed from art. The venture is a failure from the artistic standpoint although it deserves mention as typical of this experimental age.

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New Rumors of Sale of Lawrence's "Red Boy"

Ireland's New Petition for Lane Pictures

Pottery by Bernard Leach at The Colnaghi Gallery

Philip Rickman's Game Birds at Greatorix Galleries

Prout Flower Paintings at Tooth Galleries

Show of East London Group

By LOUISE GORDON-STABLES

Sir Thomas Lawrence's "Red Boy" is once more in the public eye. It will be remembered that during the earlier part of this year rumors were circulated that the Earl of Durham was selling the work, which is a portrait of Master Lambton, to an American collector for the sum of £75,000. However, the sale was never actually concluded. If report be true, nearly three times that amount is to be paid for it by the new aspirant, but this sum seems so enormous that it will not be surprising if, after all, we find exaggeration to have been rife. There is, of course, the precedent of the £150,000 paid by Huntington for Gainsborough's "Blue Boy," but the Lawrence, though a charming example of the British school of portraiture, lacks the distinction of that work.

Ireland evidently believes that her rights have a greater chance of recognition under a Labor government than under a Conservative, for she is making a new petition in regard to the Hugh Lane bequest of pictures and accompanying it this time with a detailed plan of the gallery that has been proposed to hold them. This move really gives the House a better chance of granting the claim, for it was a condition in the will that Ireland must provide a suitable home for the legacy. It is understood that the Gallery will be an annex to Charlemont House and that the Duveen Room at the Tate Gallery will be taken as a model.

A considerable proportion of the current art exhibitions foreshadow the advent of Christmas and bring forward suggestions for gifts appropriate to the season. But this does not prevent their being excellent little shows, illustrative of the growth of technical

skill in a variety of directions and of modern adaptations in the arts and crafts. English pottery is at present on view at more than one Bond Street gallery, usually devoted to paintings and etchings. Of these, the show at the Colnaghi Galleries is particularly worthy of study. Bernard Leach stands out as a potter of exceptional soundness; he seldom errs as to form and his glazes are uniformly good. The obvious oriental influences in his pottery are not at all objectionable, for he does not fall into the error of copying rather than of following. The white stoneware which has lately become so fashionable carries a fresh and pleasant note, even though it is inclined to be rather mannered in form and theme.

The exhibition at the Greatorix Galleries of water color drawings of game birds and wild fowl by Philip Rickman serves to show what a notable advance has been made by this artist in composing the landscape settings for his birds. It would hardly be possible for him to become more technically perfect in his representation of plumage, of the droop of the wing in flying, swooping game, of the reflection of light on iridescent feathers. These drawings are a great deal more than transcripts for the sportsman; they are works in which studies of bird life are skillfully blended with moor and marsh, loch and forest, to form accomplished designs.

At the Tooth Galleries, New Bond Street, Margaret Fisher Prout, a daughter of Mark Fisher, shows a number of landscapes, flower groups, portraits, etc., of quite exceptional brilliancy. Mrs. Prout uses color courageously, but justifies her daring by keeping all bright tones strictly in key, even in the most elusive passages. She thus achieves very joyous effects. It is an exhilarating exhibition, with admirable suggestions of sunshine, of rooms gaily lit, of flowers freshly culled. A version of the Tea Gardens at Kew is especially notable for its skillful impressionistic treatment. Mrs. Prout's work scores notably by being seen *en bloc*, rather than in single examples in a miscellaneous show, where unsympathetic surroundings might spoil its carefully planned effects. Such shows as these furnish immense assistance to the individual artist.

At the Lefèvre Galleries, King Street, St. James', the exhibition by members of the East London group has a character of its own. True, some of the dirt and gloom of that district has undoubtedly crept into the canvases, but the drabness is genuine

TAPESTRIES IN DROUOT SALE

PARIS.—In Salle 1 of the Hotel Drouot, on November 27th, Mes. Lair-Dubreuil and Henri Baudoin, assisted by MM. Mannheim and Lasquin, sold the late Vicomtesse d'Andigné's furniture and art objects, comprising bronzes, clocks and tapestries. The tapestries brought the best prices. An XVIIIth century piece representing "La Poltronnerie de Sancho à la Chasse," after Coypel, attributed to the Gobelins Royal Factory, attained 93,000 francs; an XVIIIth century Brussels tapestry with subject after Teniers, went to M. Colledaubeuf for 87,000 francs.

A table with tessellated top, signed J. E. Oeben, brought 65,200 francs; a small dressing table, with heart-shaped top, signed Landrin, 58,100 francs; two Regency armchairs, covered with tapestry, 42,200 francs, and a sofa, covered in the same way, 41,500 francs; two appliques in gilt bronze, 30,100 francs; a small marquetry table, signed Dester, of Louis XVI's time, 30,000 francs; a ridged desk, in veneered wood, signed Denizot, 26,100 francs; a desk in tessellated marquetry, signed Dubut, 25,000 francs, a small oval table with white marble top, 25,000 francs.

and not sentimental. Although in many instances the pictures are by men who have had little or no art education, slight technical lapses are amply compensated for by the striking sincerity of the works on view. They are human documents, eloquent testimonies to modern conditions of existence. The majority deal with a commendable directness with sights visualized day by day in that quarter of the town. Mr. Sickert is practically the only exhibitor who has "arrived." His paintings fit in well with those of the workers, for he has always had a passionate sympathy with their class and many of his finest compositions deal with life in the back streets and in the rooms of the poverty stricken. There is undoubted power in several studies. Several of the East End subjects are quite remarkable in their feeling for the innate quality of the scene.



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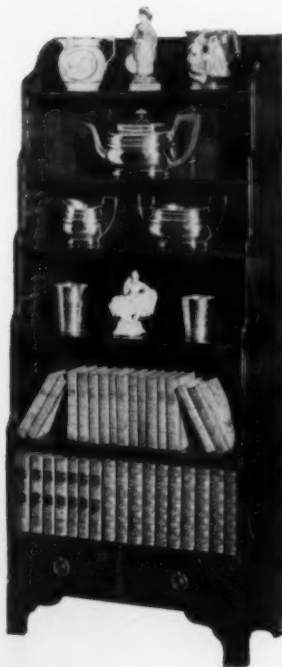
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ITALIAN LETTER

San Michele to Be Restored
Sarcophagi Returned to Baptistery
Dossena Executes Many Orders
Painting by Guardi Discovered
Women to Exhibit in Milan
Old Marbles Found in Rome
Jenni Acquitted
Paintings Repaired Before Journey to London
Early Marble Bath Found

By K. R. STEEGE

There is great interest evinced by art authorities in restoring some of the beautiful monuments of Florence to their ancient condition. Among these is the beautiful church of San Michele, around whose walls stand the famous saints and within whose interior is the wonderful tabernacle of Orcagna, built long ago to shelter the wonder-working statue of the Virgin.

The palace was once a grain market, but in 1380, when Simon Talenti had not yet finished his light and beautiful windows under the supporting arches, the side openings of the loggia were gradually closed in by thin bricks, and the edifice became an oratory, as we see it today.

A year ago last September a violent wind and rain storm caused the fall of some of the bricks behind the tabernacle of Orcagna. This providential accident reawakened the idea, already under consideration, of opening the loggia. The plan will shortly be put into execution, and the light wall between the finely carved pillars will be removed, while the pointed windows, with their delicate stone tracery, will be protected by ornamental gratings of iron. Thus the original design of the XIVth century architect will be preserved and Florence will have another addition to her many beauties.

More than a year ago those who passed the Baptistery could see a very ancient stone sarcophagus being set outside one of the doors. Fresh interest is now awakened in this relic of the past, as well as in its companions, one of which will stand in the Piazza, the other inside the Baptistery.

In Dante's time two of these monuments stood outside the Baptistery, but were afterwards removed to the church of Santa Reparata and remained there for nearly a century. After the demolition of that building in 1925, the sarcophagi were left in the court of the Riccardi Palace, waiting to be transferred to the Uffizi or the Academy of Fine Arts. However, another hundred years elapsed and nothing was done about them. Now at last they have found a final resting place and will soon be settled where they stood six and more centuries ago. These sarcophagi are undoubtedly of pagan origin, but in very early times some illustrious Florentine families did not hesitate to use them as burial places for their own people. The sarcophagus now standing outside of the Baptistery is the most interesting of the three, and is carved with the representation of a marriage scene.

Signor Dossena, after all the excitement in regard to his works, is leading a busy, peaceful life in Rome, continuing to turn out an astonishing number of statues and to pass his time profitably. In a recent interview he stated that he had all he could do to execute his orders and that he has just shipped twenty-seven pieces of sculpture for exhibition in Berlin. Among these are a triptych representing a Madonna surrounded by angels, another smaller Madonna with a fountain at its base, the bust of an ancient condottiere, a St. Francis, modelled after a portrait by Cimabue, a Madonna with the Holy Child, and still another piece of sculpture representing

the Annunciation, a work in terra cotta, and a "Via Crucis."

The suit brought by Dossena against the four noted antiquarians who profited so hugely out of his works will soon be tried in Rome, on the 20th of December. Some sensational revelations are expected to be made during the trial.

The great Settecentesco Exhibition which was held at Venice during the summer was not only extraordinarily interesting, but served to bring to light some fine but little known works which had always been wrongly attributed.

Among these is the "Esther Fainting Before the Majesty of Ahasuerus," which was exhibited in the Tiepolo sala. The painting, which is beautiful in color and magnificent in composition, was believed to have been a work of Sebastiano Ricci done about 1715-20. This canvas has now been unanimously recognized as an example by Francesco Guardi, in his youthful period.

At first the figural subject of the painting caused some doubts as to the correctness of this opinion. However, other admirable compositions by Guardi, shown at the Venice exhibition, made the attribution absolutely certain, although the artist was better known as a landscape than as a figure painter.

The picture in question, which belongs to Cavaliere Augusto Mazzetti of Florence, has been universally admired and will be given special attention in a volume on Guardi, shortly to be published by Doctor Antonio Marrassi of the Academy of the Brera.

An exhibition of women's work in all branches of applied and decorative art will take place next March in Milan. All women who are occupied in any such work are invited to send entries. There will be examples of incised and beaten copper, tooled leather, ceramics, furniture, toys and outfits for babies, book binding, tapestries, laces and embroideries.

Recent excavations which have brought to light the vast hemicycle surrounding the "Markets of Trajan" in Rome are being continued and fresh discoveries are being announced almost every day. Some fine pieces of ancient sculpture have been found and a few days ago some especially interesting things were unearthed.

Professor Corrado Ricci was on the spot when a "taberna" or wine shop was being freed from the soil and he noticed that the greater part of the threshold was of fine marble and not of travertine, like the rest of the

frame of the doorway. Soon after, part of a finely preserved monument appeared, bearing four medallions, each adorned with a head in marble of the finest grain. The medallions are framed and a frieze of rosettes binds them together. From left to right there are represented a mature man, a woman well advanced in age, a beardless youth and a girl.

Another precious marble was found the day after this discovery. This is a sepulchral fragment with a central medallion showing Moses striking the rock and bringing out water. Formerly, this work was part of a Christian tomb.

This large expanse, which is now being gradually cleared, opens to modern eyes a wonderful picture of the busy, every day life of the Roman people. Here are ancient shops and places where buying and selling went on in the days of Trajan. A plan is now on foot to utilize these shops of long ago. The vacant spaces, filled in bygone centuries with an eager crowd of customers, will be turned into places for the sale of flowers and local cultivators will here find ample scope for their industry. The idea has met with great approval, for there is something particularly interesting in turning this important archaeological zone into a place of beauty and color.

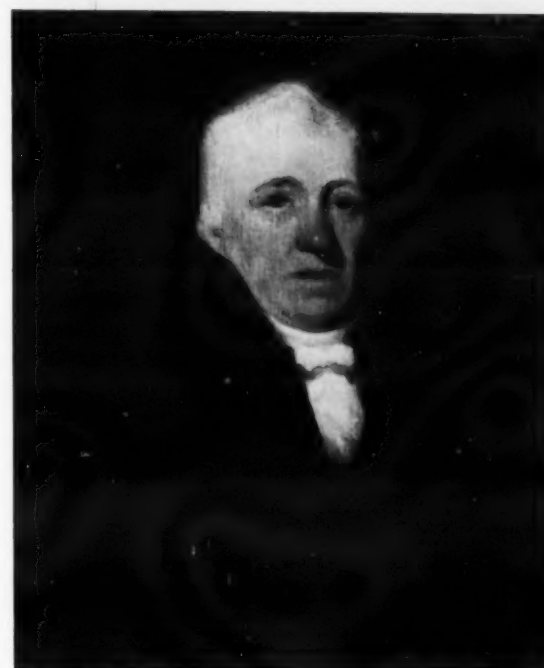
At the Criminal Court of Milan there was recently held a trial of those involved in the selling of "The Madonna," by Pier della Francesca, which is believed to have been sent out of Italy in a fraudulent manner. The whole matter came to the attention of the authorities when in 1922 the Museum of Fine Arts' Bulletin of Boston published a reproduction of the famous painting. It was immediately asked how this work of Pier della Francesca, which formed part of the collection of the Marquis Menchetti of Rome, got to America.

Investigations were at once begun and it was discovered that, on the death of the Marquis, the picture came into the possession of Signor Vittorio Bianchi, the husband of Marquis Menchetti's daughter. Afterwards it was given into the care of Commendatore Lino Pesaro of Milan to be sold. This latter gentleman, when questioned, declared that the painting had been bought for 200,000 lire by Count Velter, a native of Czecho-Slovakia, through the agency of the Russian, Frederick Ernest Jenni.

At first the judicial authorities held guilty all the persons concerned in the affair, but were later reassured as to the good faith of Signor Bianchi and Signor Pesaro. Jenni, however, was

(Continued on page 24)

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ITALIAN LETTER

(Continued from page 23)

held under the charge of having taken out of the country, assisted by accomplices, a picture valued at 400,000 lire. Though not in the category of non-saleable works, the canvas was well known to be one of the paintings which could not be sold to foreigners.

The Russian, in his defense, stated that he had been merely an agent. He assured the Court that he had no knowledge of the fate of the picture except that its purchaser, Mr. Velter, had declared it was not to go outside of Italy. However, in successive sales made by Velter, he had profited to the extent of a million lire. As there was not enough proof for conviction, the Tribunal allowed Jenni to go free, though his conduct was not regarded with favor.

All the priceless treasures from Italy's galleries and private collections that are waiting in Milan before shipment to England have been put in the best order. Signor Pelliccioli, an artist of special capacity in such work, has been busy day and night getting all paintings in the best possible condition. His activities have been carefully supervised by Commendatore Modigliani, director of the gallery. In some cases it has been necessary to reinforce worn canvas, or to repair the damages of insects, or to straighten stretchers that have become bent. Where dirt and dust have left their traces, a thorough cleaning has been given. In other cases, the blemishes have been removed from paintings that have been badly retouched or restored. The original patina has been preserved, but the excrescences have been eliminated by means of that delicate surgery which Signor Cavenaghi of Milan knows so well how to employ. It has been a work of patience and discretion, of restoring to many masterpieces the original expression of the artist. This period of waiting in Milan has indeed been providential and the great works by Perugino, Botticelli, Cosimo Tura, Giambellino and Titian have greatly profited thereby.

All these wonders of Italy will soon be on their way to England. No one knows the exact day, but on some morning of the near future the Milanese will see gigantic vans moving from the gateway of the Brera, marked "Italia," and with a "fascia" in tricolor painted on the sides. On this day the people of Milan should realize



"COMPOSITION" 1928

By HENRI MATISSE

Shown in the exhibition of recent paintings by Matisse at the Valentine Galleries.

ize that they are witnessing the passage through their streets of works representative of eight centuries of Italy's artistic glory.

Not far from Naples, in a place called Castello, there has been found a travertine marble bath, of great antiquity, bearing on one of its sides an epigraph in large Roman letters.

Some of these have been cancelled so that the translation of the inscription is not complete. According to the testimony of competent persons, however, it would appear that this bath belongs to the early times of Christianity, and that in the town of Castello, later destroyed by violent earthquake, it was used for baptism by immersion. This bath weighs six quintals

and was found in the site once called "agro Trebulano."

In addition to the bath there have been found a tomb formed of six slabs of tufo, some small flower vases of terra cotta and some amphorae. As this is one of the oldest parts of Italy, further researches of a special nature will be pursued here in the hope of making other valuable finds.

NEWARK MUSEUM SHOWS POSTERS

A pageant of travel is shown in an exhibition of railway posters and decorative maps from many countries which opened on December 9th at the Newark Museum. The posters and maps are supplemented by several cases of plates, books and periodicals from the art department of the Newark Public Library, which lent all material for the exhibition.

The posters are arranged according to the countries which they advertise. France, Germany, Italy, Spain, Switzerland, Norway, Sweden, Denmark, England and the United States are represented, with France showing the most advanced designs in two posters by Cassandre. A poster by Hansi, advertising Ribeauville for the Chemin de fer d'Alsace et de Lorraine, is an attractive one in the French section.

Spain is represented by eight posters advertising fairs and resorts. There are four Italian railway posters, Assissi and Amalfi, among them bidding for tourist traffic with warm color and romantic perspective. The Scandinavian countries show their characteristic architecture and landscapes in a half dozen examples of the art. Belgium advertises the fair which will be held at Liege next year. Switzerland reminds the lover of winter sports of Davos.

The German posters are based on photographic reproductions. Spring in Heidelberg, the Bavarian Alps, Carlsruhe, and some of the great spas are made alluring in picturesque photography.

England shows a dozen posters for the London Underground, most of them designed in the modern manner. The castles of Caernarvon, Ashby-de-la-Zouch, Stirling, Conway, Warwick and several others are portrayed more traditionally in a series of English Railway posters.

The United States bids for visitors to West Point, Niagara Falls, Chicago, Ashtabula and New York. The New York Central Building, brilliantly illuminated, is the subject of one of these examples of commercial art advertising our own country.

The exhibition will continue through the month of December. It will be open from 11 to 6 on week-days; Sundays and holidays from 2 to 6; Tuesday and Thursday evenings from 7 to 9.

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By BERNARD KARFIOL

Loaned by the Downtown Gallery to the exhibition of contemporary American art at the Modern Art Museum.

ARNOLD ETCHINGS AND ENGRAVINGS

Sale, December 17

Original etchings, early English engravings and sporting prints, from the collection of the late Edward Arnold will be sold at Christie's on December 17th. Among the old master prints of the German school are five Aldegravers, a series of Altdorfers, examples by Hans Sebald Beham, three Meckenems, and some fifteen Dürer items.

Of the later print masters, Meryon is represented by an extensive series,

among them a proof before any letters of "Le Pont Neuf et la Samaritaine de dessous la Première Arche du Pont-au-Change." There are also first states of "La Galerie de Notre Dame," "L'Abside de Notre Dame de Paris" and "La Tour de l'Horloge."

The mezzotints form a considerable series, largely after paintings by well

known English artists of the XVIIIth century. Examples by Alken, Wolstenholme, Shayer, Pollard and other famous artists in this genre are included among the sporting prints.

Among the few examples by contemporary artists are five Camerons, among them the "Venice from the Lido."

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REPORTS OF AUCTION SALES

MAX WILLIAMS MARINE RELICS, PAINTINGS, ETC.

American Art Association, Anderson Galleries, Inc.—The Max Williams collection of marine relics, paintings, etchings, lithographs, color and sporting prints with the clipper ship, *Benjamin F. Packard*, was sold on December 4th, 5th and 6th. The grand total of the sale was \$42,174.00. Important items and their purchasers follow:

- 28—Set of twelve ten-inch early Delft whaling plates; P. G. Thier \$1,250
- 45—Carved figure of Sir Walter Raleigh, early XVIIIth century, of the school of Grinling Gibbons; Owen Kenam 625
- 46—Complete suit of fluted Maximilian armor, circa 1515, composite; Theodore Offerman 1,000
- 92—Whitcombe, Thomas. "The Battle of Trafalgar, Oct. 21st, 1805," canvas, 42 x 68 inches; M. L. MacIntyre 800
- 105—Model of H. M. S. Frigate *Perseverance*, circa 1770; E. F. Bonaventure 900
- 107—Boxwood model of a British frigate; E. F. Bonaventure 2,100
- 112—Admiralty boxwood model of an English second rate man-of-war, English, circa 1790; E. F. Bonaventure 1,100
- 115—Admiralty boxwood model of a British frigate, circa 1760; E. F. Bonaventure 2,050
- 116—Large bone scale model of H. M. S. *Caledonia*, 124 guns; William Jones 2,500
- 124—Model of American packet ship *Benjamin F. Packard*, 1882; E. F. Bonaventure 250
- 125—Clipper ship, *Benjamin F. Packard*; Flaydeman and Kaufman 1,000
- 166—Whistler, J. A. McN. "Amsterdam," original etching, proof signed in pencil with the butterfly framed and glazed; Charles Sessler 410
- 172—Whistler, J. A. McN. "Song of the Graduates, 1852, United States Military Academy," music sheet, cover designed by Cadet Whistler, lithograph of Sarony and Major, New York, earliest known lithograph by Whistler; Charles Sessler 250
- 177—Chalon, H. B. "Portrait of a Hunter," canvas signed and dated, 25 x 30 inches; R. M. Cutler 400
- 211—"A Famous Golfer, James Astor," early Georgian, artist unknown, canvas, 21 x 15 inches; E. H. Wells 380
- 224, 225—Darcis, A. "Industry and Economy" and "Extravagance and Dissipation," companion stipple engravings in color, after the paintings by H. Singleton. Published, London, March 25th, 1800; wide margin, large folio; Kennedy and Company 420
- 341—Horner, T. "New York from Brooklyn" (The Horner View), engraved in color by and after T. Horner. Printed by William Neale. Dated issued 1836 to 1839; T. Radcliffe 280
- 346—Currier, N. "Great Fire of 1835 from Coenties Slip," lithograph and in colors by N. Currier, small folio; Andrew Suskin 240
- 363—Green, V. "General Green," mezzotint engraved by V. Green after the painting by Peale, from an original picture in the possession of Mr. Brown, published by him April 22nd, 1785 and sold at No. 10, George Yard, Lombard Street, London, medium folio; J. Auerbach 170
- 415—Dawe, G. "The Grouse Shooters in the Forest of Bowland," mezzotint engraved and printed in colors by G. Dawe, after the original painting by J. Northcote. R. A. Published by R. Pollard, London, 1801. Etched letter, proof, wide margin and full title, large folio; Old Print Shop 270

YAMANAKA CHINESE ART

American Art Association-Anderson Galleries, Inc.—A collection of Chinese art belonging to Yamanaka and Company of London and New York was sold on December 4th to 7th. The grand total for the sale was \$136,884.50. Important items and their purchasers follow:

- 77—Carved jade bowl (Yu Wang) with cover, Ch'ien-lung period; W. L. Jones 325
- 96—Pair carved rock crystal bird statuettes; R. L. Clarkson 350
- 97—Pair carved lapis lazuli longevity groups; J. A. Jarvis 825
- 157—Celadon bulb bowl, Sung period; W. L. Jones 700
- 284—Fei Shu lattice carpet, 12 feet 1 inch x 9 feet 5 inches; J. M. Taylor 325
- 285—Hundred Antiques Carpet, 17 feet 1 inch x 11 feet 11 inches; H. S. Taylor 750
- 432—Pair carved Fei-ts'ui jade bowls, Ch'ien-lung; W. L. Jones 500
- 452—Carved rock crystal statuette, 16 inches high; A. Jackson 425
- 453—Pair carved green jade ornaments, length 11 inches; Dr. W. Smadbeck 450
- 454—Carved rock crystal statuette, 12 inches high; H. B. Long 425
- 537—Floral medallion carpet, 17 feet 4 inches x 12 feet 5 inches; M. H. Sumpter 400
- 587—Carved green jade vase, Ch'ien-lung; Ralph Chait 575
- 594—Pair carved green jade beaker vases; Miss A. M. Boyd 700
- 653—Clair de Lune cluster vase, Ch'ien-lung period; A. Linah, agent 850
- 696—Pair minutely decorated bowls, Ch'ien-lung; S. S. Terry 500
- 714—Famille verte club-shaped vase, K'ang-hsi; Ralph Chait 675
- 785—Floral medallion carpet, 14 feet 6 inches x 8 feet 3 inches; Elsie Cobb Wilson, Inc. 500
- 878—Carved malachite phoenix and peony covered vase; Mrs. G. U. Harris 1,100
- 889—Carved rock crystal pagoda incense burner and cover, Ch'ien-lung; W. W. Seaman, agent 1,900
- 917—Famille verte porcelain vase, K'ang-hsi; W. L. Jones 1,100
- 919—Pair decorated wine jars with original covers, Ming; J. S. Carter 6,800
- 944—Peachbloom writer's coupe, K'ang-hsi; W. Henry 1,400
- 968—Set of six Imperial carved cinnabar lacquer palace chairs, XVIIIth century; Douthitt Gallery 900
- 975—Imperial coromandel lacquer twelve-fold screen, K'ang-hsi, 10 feet 4 inches x 18 feet 8 inches (extended); W. F. Fanning 1,700
- 976A—Imperial Mongolian gold and silk-woven palace rug, Ch'ien-lung; A. Gillon 1,300

FISKE-DE FOREST BOOKS

American Art Association, Anderson Galleries, Inc.—First editions and Grollier Club publications from the library of the late Haley Fiske, a few literary autographs and the art reference library of A. F. De Forest of New York City, were sold on December 5th and 6th. The grand

(Continued on page 27)

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NEW YORK AUCTION CALENDAR

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC.

30 East 57th Street

December 12, 13, 14—French furniture and objects of art from the establishment of Old France.

December 16, 17—Books, autographs and relics from the libraries and collections of Eustace Conway, Edward Sandford Burgess, Vicomte de Lantsehere, Mrs. Blanche Chapman Ford, H. Y. Haden and others.

December 18—Collection of seventy-one old masters, including Italian and Flemish primitives and paintings from the XIIIth to the XIXth century.

December 20, 21—Persian miniatures, pottery, textiles, and lacquers, collection assembled by H. Khan Monif.

BROADWAY ART GALLERIES

1692 Broadway

December 12, 13, 14—Household furnishings, etc.

FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue
December 11, 12, 13, 14—Miscellaneous furnishings and art objects.

December 16-21—Antique shop of Charles Reed, sale on premises at northeast corner of 57th Street and Third Avenue.

PLAZA ART GALLERIES

9-13 East 59th Street

December 11-18—Collection of English, French and Italian furniture, antique English and modern silver, tapestries, textiles, paintings, bronzes, lamps, porcelains, antique jewelry and books in fine bindings from many consignors.

December 20, 21—Oriental rugs by order of H. Harootian and Sons.

RAINS GALLERIES, INC.

3 East 53rd Street

December 18-21—Art collection of Comte Angelo M. Fossati of Milano, Italy; and importer's stock of French Provencal furniture; old English furniture, old silver, Sheffield plate, porcelain, sporting prints, antique and modern jewelry, oriental rugs and furnishings from various sources.

SILO GALLERIES

40 East 45th Street

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December 19, 20, 21—Jewelry and silver.

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REPORTS OF AUCTION SALES

(Continued from page 26)

total for the sale was \$12,408.00. Important items and their purchasers follow:

- 361—Roman Contemporain. *Chefs d'œuvre du Roman Contemporain*. Comprising: *The Realists*, 10 vols. *The Romanticists*, 10 vols. Numerous etchings by Abot, Mordant, Champollion, Wallett, and others. Together 20 vols., 8vo, uncut. Philadelphia: Barrie and Sons, n.d. Plates in two states, one state on India paper; F. S. Dugan. . . . \$320
- 525—*Masters of Modern Art*, 7 vols., New York, v.d. *Great Engravers*, 6 vols., New York, n.d. *L'Art de Notre Temps*, 7 vols., Paris, n.d. All illustrated. Together 20 vols., small 4to and 12mo, various places, and various dates; R. Libreen. . . . 525
- 573—The De Forest collection of photographs, articles and records of paintings and sculpture of all foreign schools, classified and systematically arranged in upwards of ten thousand manila folders. Contained in six steel filing cabinets, each with four drawers; J. Weitzner. . . . 550

SOUHAMI TEXTILES AND TAPESTRIES

Plaza Art Rooms—The Souhami collection of textiles and tapestries was sold on November 29th and 30th. The grand total for the sale was \$17,438.50. Important items and their purchasers follow:

- 103—Two Portuguese blue de roi gold applied dalmatians; Dalva. . . . \$180
- 117—Blue de roi appliqued embroidered bedspread, Portuguese; B. Benquiat. . . . \$270
- 149—Renaissance tapestry border, 10 feet x 7 feet 2 inches; Dalva. . . . \$160
- 172—Aubusson verdure tapestry panel, 8 feet 10 inches x 4 feet 1 inch; J. Feustman. . . . \$400
- 175—Flemish Renaissance tapestry, 9 feet 4 inches x 8 feet; J. C. Moore. . . . \$365
- 199—Inlaid rosewood two-drawer commode, Louis XVI style; Frank Mermel. . . . \$170
- 280—Gros point needlework hanging; Dalva. . . . \$120
- 365—Flemish verdure tapestry, 10 feet 7 inches x 6 feet 10 inches; F. Mermel. . . . \$375
- 366—Flemish tapestry pastoral, 9 feet 5 inches square; Charles Albert. . . . \$500
- 367—Flemish tapestry pastoral, 15 feet 6 inches x 8 feet 5 inches; Jack Greenland. . . . \$575
- 370—Aubusson carpet, about 22 feet square; A. Gulbenkian. . . . \$650
- 372—Large Savonnerie carpet, about 24 feet x 22 feet; Charles Albert. . . . \$425

MONTREAL

The Fifty-first Exhibition of the Royal Canadian Academy of Arts opened with a well attended private view on the evening of November 21st in the galleries of the Art Association of Montreal. Nearly three hundred works are being shown. The general quality is high and there is a fairly equal distribution of orthodox works and examples of the more modern school. Among the exhibitors from outside of Canada is Wayman Adams, who shows a large and freely painted portrait of Wm. Alexander Cameron in a crimson cloak, seated before a tea set that is skilfully suggested.

In the east gallery is a life size nude by R. S. Huston, A. R. C. A., entitled "Sleeping Woman," in which the weight of the body on the yellow lounge is well conveyed. Colored cushions and a drape behind the sofa complete the color scheme.

Among the works shown in the sculpture section is a study of the head of General Wolfe for the statue in Greenwich Park, London, by R. Tait McKenzie, R. C. A., now of Philadelphia and formerly of McGill University.

At the assembly meeting of the Royal Academy of Arts, E. Wyly Grier, R. C. A., was elected president to succeed Henry Sproatt, R. C. A., and W. S. Maxwell, R. C. A., was elected vice-president. Other business included the election as full Academician of Ernest Fosbery of Ottawa and the election as Associates of Kathleen M. Morris of Montreal; Elisabeth S. Nutt of Halifax; Peter C. Sheppard of Toronto; and John S. Pearson, architect, of Toronto. A. D. P.

inches x 8 feet 5 inches; Jack Greenland. . . . \$575

370—Aubusson carpet, about 22 feet square; A. Gulbenkian. . . . \$650

372—Large Savonnerie carpet, about 24 feet x 22 feet; Charles Albert. . . . \$425

PROVIDENCE

Eliza D. Gardner, whose block prints have won her an international reputation, is showing a group of her latest work in black and white and colors at the N. M. Vose Gallery. The exhibition includes some of her studies of children on the Edgewood Beach and in Roger Williams Park; views in Montreal, where she sketched the past summer; at East Gloucester and other art colonies and in Providence.

Polly Nordell, formerly of Providence, now of Boston, is holding a one-man show at the Providence Art Club of her "pure aquarelles." In these pictures she has seemingly captured the spirit of her favorite flowers. Cosmos appear in a number of highly decorative compositions. Notable among these are the "Cosmos in Blue Bowl" and "Cosmos on Table."

Of the painting of a "Fisherman's Wife and Child" by Theodore Chasseriau, a gift of Mrs. Gustav Radeke to the Rhode Island School of Design, L. Earle Rowe, director of the museum, writes in the *Museum Bulletin*:

"Everything in the artist's nature made him sensitive to woman's spell, and the painting in the Museum is his tribute to motherhood, handled with a skill which is indeed very great. His treatment of the paint from a technical point of view is also of interest for its flow and richness. In it perhaps is best seen the influence which Delacroix had over him and which led him to say, 'Do not blend colors; nature is painted like a mosaic, contrary colors become dirty when they are mixed and take away all frankness and freshness.' This sounds like the words of artists of a much later date."

ST. LOUIS

A reception was recently held at the City Art Museum in celebration of Mr. James F. Ballard's superlative gift of Oriental rugs and Persian tents. This is by all odds the most important addition that has ever been made to the permanent collection of our museum. It is not Mr. Ballard's first evidence of generosity.

It is not alone the fact that some of these examples are unique, of their kind, that makes this collection significant. The rugs offered to the Metropolitan were such as would round out an already important and nearly complete sequence. The Board of Control of that institution had first choice, and they took what they needed, to cover the history of Oriental rug weaving, from its primitive beginnings to the period of its greatest perfection in the XVIth and XVIIth centuries. With the still enormous range of textiles which they did not select, Mr. Ballard began a new search for the individual pieces which would fill out a collection based on an entirely different concept. Our new treasure is not primarily a historical sequence. It is a sequence of decorative design, for which James F. Ballard has a natural and highly developed instinct.

CINCINNATI

Vivid in coloring are the landscapes of Edward C. Volkert, painter of the Lyme Valley, Connecticut, recently on view at the Traxel Galleries.

Lucile Van Slyck's exhibition of Glacier Park paintings is now on view at the Woman's Art Club display at the Art Centre. While Miss Van Slyck is instinctively a decorative painter her latest development lies in pictorial landscape.

TOLEDO

The December temporary exhibition at the Museum of Art consists of two groups of paintings, one by Alfonso Grosso of Seville, Spain, and the other of masterpieces by American painters, lent by the Macbeth and Milch Galleries of New York.

The Grosso collection includes views of Seville, figure paintings and portraits, among the latter the depiction of King Alfonso, which has just been purchased by the Spanish Chamber of Commerce of New York, and the "Portrait of His Mother," which won the bronze medal in the Salon des Artistes Français last year. Two paintings of Toledo, Spain, are also in the showing.

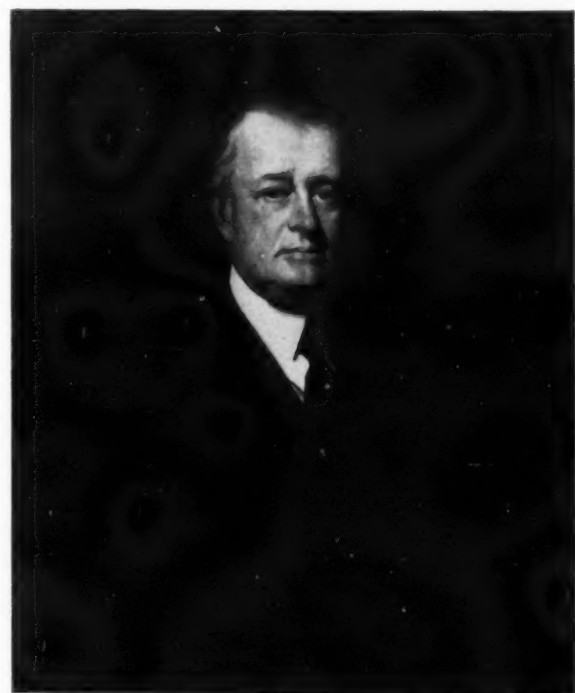
The canvases by American painters include the following: "Lilac Dress" by Thomas Dewing, "Birches in June" by W. L. Metcalf, "The Gardener" by John S. Sargent, "Head of Child" by Abbott H. Thayer, "Springtime" by D. W. Tryon, "The Cobbler" by Gari Melchers, "Giverny" by Theodore Robinson, "Sardine Fishermen" by John Noble, "Marine Coast" by H. G. Dearth, "The Beggar" by Maurice Fromkes, "South Room, Easthampton" by Child Hassam, "Little Bridge" by J. H. Twachtman, "Peacock Feathers" by J. Alden Weir, "The Black Pot" by Emil Carlsen, "The Infants" by Mary Cassatt, "The Holiday" by Maurice Prendergast, "Fishermen Pulling in Sails" by Max Bohm, "Golden Glow" by Jonas Lie, "Gypsy of Madrid" by Robert Henri.

The exhibition of Modern American and European Prints shown in the Print Gallery attracted such wide interest during the month of November that it is continued through December. In addition a group of engravings and etchings of the XVIth and XVIIth centuries are shown in Gallery VIII. Some of these prints are from the Museum's permanent collections. They include the work of Dürer, some of the little masters, Rembrandt, Van Ostade, Callot and Zeeman. A set of twelve engravings depicting ships of Amsterdam by Zeeman is also shown.

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De Lorey, Connoisseur of Islamic Art to Lecture Here

Eustache de Lorey, well known archaeologist and connoisseur of oriental art, is to lecture at the Metropolitan Museum on his important finds. It has been announced. He will deliver his lecture under the joint auspices of the Metropolitan Museum of Art and New York University on Tuesday, December 17th, at 4 P. M.

Monsieur de Lorey was formerly in the French Diplomatic service and was First Secretary of the French Legation in Teheran. During his stay there he became acquainted with important officials in the Persian government and acquired a keen interest in the Near East. After the War he was put in charge of the French Institute of Islamic Art and Archaeology in Damascus. In this field he has been an untiring worker, employing a staff of architects, epigraphists and photographers. The cities which have been particularly studied, whose monuments are soon to be made accessible by extensive publications, are Damascus and Aleppo, but a comprehensive survey of the Islamic monuments in all of Syria is planned.

One of the most important discoveries thus far made by Mr. de Lorey are the large mosaics, some measuring nine by thirty yards in the courtyard of the Great Mosque of Omayyades in Damascus. De Lorey refused to believe the accepted statement that the stucco walls of this mosque contained only such scant remains of mosaic decoration as were visible to the eye. As a result of the investigations which he carried out these elaborate XVIIIth century decorations were uncovered, resplendent with green and gold. They show mainly imaginary landscapes with huge trees and flowery meadows, the spaces between the trees being filled with fanciful architectural themes. These mosaics are related to the similar fantastic landscapes with architecture

which have been found among the fresco paintings in Pompeii, an interesting example of which is owned by the Metropolitan Museum of Art.

Such landscape decorations were formerly unheard of in Byzantine mosaics, although their style relates them to the landscape themes in early Byzantine manuscripts. However, it is certain that this type of wall decoration was not invented by the Islamic artists, but probably was of Byzantine origin, in favor during the iconoclastic period when all images of religious character were forbidden. In a mosque, of course, no figural representations were ever tolerated. Arab chronicles relate that the Byzantine emperor sent great quantities of glass cubes for mosaic work to the Khalif Walid and it is more than probable that cartoons as well as technique were borrowed from the Byzantine craftsmen. Thus, it seems almost certain that these mosaics in the Damascus mosque present a new phase of Byzantine art.

The soffits of arcades of the courtyard of the Mosque and other minor surfaces are decorated with undulating acanthus vines and palmette trees issuing from classic urns, decorations which appear elsewhere in early Byzantine and Islamic art.

This mosaic technique in Syria was not abandoned at the end of the VIIIth century. Restorations of a later period are found in the mosaics, while the famous mosaics of the Tomb of Beibars in Damascus proves that mosaic work was done in Syria in the XVIIIth century. Other mosaic decorations, also of the late Middle Ages, are found in the prayer niches of the Mosque of Homs and Hama. Whether these are the work of Syrian craftsmen continuing the Byzantine tradition in an Islamic country or the labor of Byzantine artists would be difficult to determine.

While Monsieur de Lorey's main efforts have been directed towards the survey and restoration of earlier monuments, he must also be credited with the preservation of the finest Damascus palace of the XVIth and XVIIth centuries. This building, the Palais Azem, belonged to an old and

noble Syrian family who had decided to sell it. In the central courtyard is a luxuriant garden containing old palms and other rare trees and flowers and around this are grouped the buildings which make up the Palais, faced with marble of various colors. All of the halls have carved polychrome and gilt ceilings and walls with marble and Turkish tile decorations.

Because of its location in the center of the city this palace, the most sumptuous in Damascus, was in danger of being converted into workshops and warehouses when Monsieur de Lorey was able through untiring effort to bring about its purchase by the French government as a new home for the French Institute of Islamic Art and Architecture. He has completely restored the old building, relying upon his archaeological knowledge as well as his connoisseurship in oriental art. A small museum of Islamic art is connected with the Institute, which has become a center for the study of Islamic culture.

Besides his work in connection with monuments above ground, Monsieur de Lorey has been indefatigable in his excavations of such sites as those of Rusafa, Meskene and many others. During the summer of 1929 his difficult excavations on the site of Meskene brought to light remains of important Byzantine and Islamic monuments. An exhibition of photographs and other objects illustrating Monsieur de Lorey's discoveries, held at the Musée des Arts Decoratifs in Paris in the autumn of 1929, aroused wide-

spread interest not only in France, but all over Europe.

Monsieur de Lorey, who is already in the United States, plans to lecture at the Chicago Art Institute, Princeton University, Wellesley College and at the annual meeting of the College Art Association of America in Boston. His lecture at the Metropolitan Museum on December 17th, at 4 P. M., will be open to the public free of charge.

PAIR OF WARD PRINTS BRINGS £490

LONDON.—Old engravings, mezzotints, and English fancy subjects, printed and in colors, derived from many sources, totaled £5,154 at Sotheby's on November 18th and 19th.

The Rembrandts included "The Three Gabled Cottages," which sold for £180; and "The Descent from the Cross by Torchlight"—£305 (both bought by Messrs. Colnaghi); M. Schongauer, "The Virgin seated on a Bank," realized £205 (Green); "The First of September: Morning and Evening," a pair after G. Morland, by W. Ward—£250 (Maggs); "Outside a Country Alehouse," after J. Ward, and "Inside of a Country Alehouse," after G. Morland, both by W. Ward £490 (O'Hagan); "Rustic Hours," noon, evening, and night, three after F. Wheatley, by H. Gillbank — £120 (Brall).

HUNTING PICTURES IN LONDON SALE

LONDON.—Because the salesroom has been recently ringing with big bidding for sporting pictures it does not follow that every portrait of a favorite chestnut or a bay by some follower of the older school of capable horse painters is bound to attract the market, writes A. C. R. Carter in *The Daily Telegraph* of London.

At Christie's, therefore, on November 15th, the very miscellaneous collection, formed by the late A. J. Hargreaves, of Chester, confirmed the moderate opinions expressed on its merits on the view days, and generally fetched little more than the cost of the frames. It is understood that the few Simon Pures which the late owner possessed were picked out of the collection some time ago and were sold privately.

The day was redeemed by the appearance, at the outset, of a pair of small fox-hunting scenes by Dean Wolstenholme, for which Messrs. Ackermann gave 480 guineas. The older painter of this name was originally an all round sportsman, who, having a natural knack for drawing, turned to painting in earnest after losing his money in litigation.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of contemporary British artists, during December.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of portraits by Margaret Fitzhugh Browne, to December 14th. Paintings by Hildegarde Hamilton, to January 1st.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Paintings by Henry R. Beekman; paintings of big game and birds by Major A. Radclyffe Dugmore; screens and decorative panels by Florence Waterbury; medals by Madge Kitchener; and china in silver lustre and pewter silver from the kiln of Lela E. Stickney, to December 21st.

American Fine Arts Society, 215 West 57th St.—Annual exhibition of the American Water Color Society and the New York Water Color Club, to December 26th.

Arden Gallery, 460 Park Ave.—Exhibition of recent water colors and black and white sketches by Roy Brown, to December 31st.

The Art Center, 65 East 56th St.—Paintings by L. and R. Brailowsky, designs and water colors by Winifred Jackson, and Manufacturers' Decorative Arts, to December 14th. Posters and advertising cards shown by Lyndon, Hanford and Kimball, to December 21st. Paintings by Fortunato Depero, December 16th to 31st.

Art Students League Gallery, 215 West 57th St.—Exhibition of mural paintings by Boardman Robinson, to December 16th.

Arts Council of the Art Center, The Barbizon, 140 East 63rd St.—Etchings and block prints by American artists; hand wrought jewelry, to December 29th.

Babecek Galleries, 5 East 57th St.—Water colors and paintings by Elsa N. Dalglis, to December 14th. Exhibition of selected small paintings by American artists, December 16th to 31st.

Balzac Galleries, 102 East 57th St.—Exhibition of paintings by Kisleng, through December 28th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Exhibition of American art, to December 28th.

Bower Galleries, 116 East 56th St.—Paintings of the XVth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Permanent installation of nineteen American rooms, and exhibitions of paintings by Walter Shirlaw and pupils, now current. 300 Norwegian prints assembled by the Norwegian Society of Graphic Arts, to December 31st.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brummer Gallery, 27 East 57th St.—Exhibition of paintings by Othon Friesz, December 14th through January.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Exhibition of etchings by contemporaries, through December.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Corona Mundi, Roerich Museum, 310 Riverside Drive.—Exhibition of modern paintings by American and foreign artists from the collection of George S. Hellman, during December. Paintings by Devitt Welsh, exhibited under the auspices of Corona Mundi in the restaurant of the Master Building at the same address.

Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by Elsie Driggs, to December 14th. A group of modern paintings, December 14th to January 5th.

De Hauke Galleries, 3 East 51st St.—Exhibition of modern French water colors and drawings, to December 31st.

Delphic Studios, 9 East 57th St.—First American exhibition of paintings, drawings and lithographs by Maroto, called "La Espana Magica," to December 14th. Recent water colors by Mario Toppi, to January 4th.

Demotte, Inc., 25 East 78th St.—Exhibition of Persian paintings from the XIIth to the XVIIIth century, to December 21st.

Downtown Gallery, 113 West 13th St.—Third Annual Exhibition of the American Printmakers, to December 31st.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Group of modern American paintings and water colors by Count Bentivoglio and drawings by Mater Fehringer, through December.

Durand-Ruel Galleries, 12 East 57th St.—"The Golden Towers of Gotham," recent paintings by William S. Horton, to December 21st.

Ehrlich Galleries, 36 East 57th St.—Exhibition of paintings appropriate to the Christmas season, during December.

Ferargli Galleries, 37 East 57th St.—Water color paintings by Frederic Soldwedel, to December 16th. Recent paintings by Mortimer J. Fox, Sculpture by Enid Bell and pastels by Karl Anderson, to December 21st.

The Fifteen Gallery, 37 West 57th St.—Paintings by Charles A. Aiken and John I. H. Downes, to December 21st.

Fifty-sixth Street Galleries, 6 East 56th St.—The latest works of Carl Milles; paintings, drawings and ceramics by F. Luis Mora; water colors, screens and mural designs by Barry Faulkner; carved wood and wire sculpture by Alexander Calder; and recent etchings and color etchings by Jerome Myers, to December 24th. New sculpture by Ivan Mestrovic; Sculpture by Charles Despiou from the collection of Frank Crowninshield; exhibition of glass, porcelain, metal, etc., by French artisans; decorative wall panels and furniture for children, by Carroll French, December 16th to 28th.

Fine Arts Building, 215 West 57th St.—Combined exhibition of the New York Water Color Club and the American Water Color Society, to December 26th.

G. R. D. Studio, 58 West 55th St.—Christmas Selling Show of small pictures—oils, water colors, drawings, prints—and sculptures, to December 21st.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Paintings by Francis Newton, to December 14th. Miniatures by Eulabee Dix Becker, to December 21st.

Hackett Galleries, 9 East 57th St.—Exhibition of portraits by Leopold Seyffert, to December 31st.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of English sporting prints, and of a collection of etchings by Auguste Lepere, through December.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Christmas exhibition of small paintings by Chauncey Ryder and others, to December 28th.

Edouard Jonas Gallery, 9 East 56th St.—Exhibition of paintings by Iwan F. Choults, to December 31st.

Kennedy Galleries, 785 Fifth Ave.—Knapp colors of wild fowl by J. D. Knapp, through December 31st.

Keppel Galleries, 16 East 57th St.—Exhibition of old prints in colors, to December 31st.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of "Etchings by Contemporary Artists," during December.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Exhibition of old English color prints, modern French drawings and water colors, during December.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of water colors, etchings and lithographs by American artists, to January 3rd.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Exhibition of hand wrought silver and of hand wrought jewelry by Margaret Rogers, Edward Oakes and other craftsmen, to December 25th.

Macbeth Gallery, 15 East 57th St.—Etchings suitable for Christmas gifts, to December 16th. Water colors by Olaf Olson, to December 23rd.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Chinese paintings, modern prints and selected masterpieces in prints, through December. English embroideries, through January. Memorial exhibition of porcelains by the late Adelaide Alsop Robineau, through January 19th.

Michx Galleries, 108 West 57th St.—Exhibition of paintings by Maurice Fromkes, to December 21st.

Montross Gallery, 26 East 56th St.—Exhibition of paintings, water colors and etchings by Philip Evergood, December 16th through January 4th.

Roland Moore, Inc., 42 East 57th St.—Exhibition of antique furniture, textiles and works of art arranged by Ruth Teschner Constantino of Rome, Italy, to December 31st.

Morton Galleries, 49 West 57th St.—Paintings by Irene Standish, Dorothy Jones and Doris Rosenthal, to December 30th.

Museum of French Art, 20-22 East 60th St.—Loan exhibition of French drawings and prints, to December 21st.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of contemporary American painting, to January 11th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Annual Sketch Exhibition, to January 4th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Exhibition of sculpture by Phyllis Blundell, to December 31st.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Eugene Speicher, December 16th to January 11th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

Rehn Galleries, 693 Fifth Ave.—Paintings by Kenneth Hayes Miller, through December 14th. Paintings by Louise Maloney, December 16th to 28th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of still life paintings by contemporary artists, to January 1st.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Rosenbach Galleries, 202 East 44th St.—Fine paneled rooms, tapestries and fine English, French and early American furniture. 15 East 51st St.—Exhibition of small bronzes by Bourdelle, to December 21st.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Exhibition of water colors and pastels by Zorach, Marsh, Woodruff, Galibier, Verge-Sarrat, Carroll, Silbert and others and portraits by Juliette Thompson, to December 14th. Paintings by children of the King Colt School, December 16th to 30th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Henri Matisse, to December 22nd.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of English period objects suitable for Christmas gifts.

Weston Art Galleries, 644 Madison Ave.—Paintings

Weyhe Gallery, 794 Lexington Ave.—Exhibition of Dutch and Flemish prints, to December 30th.

Whitney Studio Galleries, 10 West 8th St.—Christmas sale of paintings, prints and sculpture, to December 23rd. Exhibition of paintings by Gerard Cochet, to December 23rd.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings of Italy by Katharine Kinsella, to December 23rd.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China. **Howard Young Galleries, 294 Fifth Ave.**—Selected group of old masters.

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CHICAGO

The Hoosier Salon Patrons' Association announces that at the close of the Salon, February 12th, the exhibition will be divided, part of it to be taken to Purdue University and the limestone and water color features to Indiana University.

The Association offers a picture worth \$200 to the city or town in Indiana that sends in the largest number of patrons in proportion to population by the time the Salon opens. Particulars will be supplied by the executive chairman, Mrs. C. B. King, Room 724, 211 West Wacker drive, Chicago.

From December 5th to 26th the galleries of Carson Pirie Scott and Company are showing a collection of paintings by Victor Higgins and etchings by American artists. The list of printmakers includes John Taylor Arms, Frank W. Benson, Samuel Chamberlain, Kerr Eby, G. K. Geerlings, Sears Gallagher, Arthur W. Hall, Norma B. Hall, Arthur W. Heintzelman, Hans Kleiber, Armin Landeck, Martin Lewis, Ernest D. Roth, Louis Rosenberg, George C. Wales and others.

Thursday, December 19th will see the installation of a number of one man shows in the East Wing Galleries of the Art Institute. There will be a group of sculpture by Georg Kolbe and Numa Patlagean; paintings by Anthony Angarola and Alexander

Brook; drawings by Jose Clemente Orozco; drawings from the Competition for the War Memorial; work by the Teachers of the Art Institute School.

The exhibition of works by Teachers of the Art Institute School which opens at the Institute on Thursday, December 19th, will be the first showing of this kind. The work to be displayed will consist of oil paintings, water colors, drawings, sculpture, commercial art, etc. George Oberteuffer will exhibit his three paintings recently shown in the Carnegie Institute. Emil Zettler, Albin Polasek and Ruth Sherwood will each have a selected group of their sculpture, which will be of special interest. Edmund Geisbert will show a number of paintings. Karl Buehr will exhibit paintings in landscape and figure, together with some pastels and etchings.

Laura van Pappelendam will have a number of her pleasing Mexican water colors on view. Davenport Griffen will be represented with oil paintings and lithographs. Elizabeth Haseltine will show a number of small figures rendered in limestone and granite. Allen Philbrick will exhibit etchings. Allen St. John will show sketches and Charles Willimovsky will have on view a number of his oil paintings. F. De Forest Schook, Elmer Forsberg and Frederic V. Poole will exhibit work in oil and drawings. Park Phipps, Lloyd Cowan and Ernest Dettner will show designs, lettering and printing. John H. Wilkins will have a number of his sketches and drawings, while Leslie Marsolf will display stage designs and settings. Wm. E. Ross will show examples of his work. The exhibit will continue until January 19th.

DETROIT

Rare objects of Chinese art brought to the Detroit Society of Arts and Crafts for an exhibition of three weeks by Yamanaka of Boston serves to augment the exhibition of Chinese art now on view at the Detroit Institute of Arts in an interesting manner. While much of the material shown is of museum quality, the collection is further enhanced by a variety of more colorful objects of a popular nature which, while fine of their kind, are suitable for personal ornaments, gifts and objects for the adornment of fine homes.

Among such objects are beautiful specimens of jade and amber jewelry, small but precious objects of silver, jade, amber or coral, exquisite screens, textiles and lamp bases of crystal, jade or carnelian.

More important from the collector's viewpoint, however, are the ancient bronze ceremonial vessels from the Xth century B. C., an important group of porcelains and stoneware pieces, among which are examples of imperial Chung ware of the Sung dynasty, in rich shade of bluish purple, as well as several fine pieces of decorated porcelains.

Of outstanding importance also are a number of grave figures of terracotta, two of which, especially spirited in design, show mounted figures of court ladies.

Vernon Howe Bailey, whose sketches of Spain and Italy in pencil and water color have been put in book

form, recently held an exhibition of interiors, gardens and city vistas at the Ainslie Galleries. Mr. Bailey is a specialist in his field. He reports his subjects with enough accuracy for the purpose of record, but with the interpretation of the artist.

The new print rooms at the John Hanna Galleries are given over to a group of old and modern masters, representing the great masters of the outstanding periods of the past, which have been sent to the gallery by Kennedy and Company of New York, for the occasion.

The collection includes not only the usual things for the casual collector, but not a few important entries of museum quality, or for those who collect with serious intent.

Such, for instance, is the fine print by the early Italian Renaissance master, Mantegna, a large plate, representing a Bacchanalian revel.

Representing the beginnings of early French engraving is a fine plate by Duvet, from the well known set of the Apocalypse, while an example by Van Meckenem represents the early group of Flemish engravers.

Of a later century there will be found the famous St. Eustace by Durer and no less than twelve important Rembrandts, three fine dry point landscapes, including an impression of the "Gold Weighers Field," a self portrait, and several other impressions of the first importance.

Nearer our own day we find the outstanding men from Mervon to Haden represented with important plates. By Whistler are impressions from plates of his three important periods, the Brittany, Thames and Venetian sets. Cameron, Bone and McBey are also included.

PITTSBURGH

A selection of water colors from the Ninth International Water Color Exhibition of the Art Institute of Chicago, will be shown at the Department of Fine Arts, Carnegie Institute, beginning December 18th.

The exhibition will consist of 162 water colors, 103 of which will be by American artists and 59 by European, American, British, Dutch, French, German, Roumanian, and Russian water colorists will be represented.

Many artists whose paintings in oil are familiar to Pittsburghers through the Carnegie Institute Internationals, will have work in the exhibition. Such artists as Wayman Adams, Frank Benson, Felicie Waldo Howell, Mahonri Young, Jean MacLane, Frank Brangwyn, Sir George Clausen, Jan Sluyters, Paul Signac, Lucien Simon, Otto Dix, Karl Schmidt-Rottluff, and Sergel Soudeikine will be represented.

The exhibition will continue through January 19th, 1930.

SPRINGFIELD

From December 1st to 15th Pauline B. Williams is holding an exhibition of her works at 171 State Street. These have received much favorable comment, especially her latest canvas, a portrait entitled "Mrs. Ling and Her Twin Sons." About 125 paintings and miniatures are included in this the largest showing Miss Williams has ever had in Springfield. In addition to the portraits there are landscapes, drawings and thumb-box sketches of varied subject matter. Miss Williams specializes in miniature and oil portraits.

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